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**CLASSICAL ASSOCIATION
OF SCOTLAND**

CLASSICAL ASSOCIATION OF SCOTLAND

PROCEEDINGS 1904-5

EDINBURGH
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Contents and Index to Speakers.

MEETING HELD AT EDINBURGH, 26TH NOVEMBER 1904.

	Page
PRIVATE BUSINESS	1
PRESIDENT'S OPENING ADDRESS	2
THE PRONUNCIATION OF GREEK AND LATIN IN SCHOOLS AND COLLEGES, by Professor Hardie, Edinburgh	9
Remarks by the President	23, 27
" Professor Harrower	24
" Professor Burnet	25, 27
" Mr Maybin	25
" Mr Carter	26
" Mr M'Petrie	26
" Mr Buckland Green	27
" Dr Patrick	27
" Mr Logan	27
" Miss Ainslie	28
" Professor Butcher	28
" Professor Hardie	30
THE LITERARY TEACHING OF ANCIENT AND MODERN LANGUAGES, by Professor Saintsbury, Edinburgh	31
Remarks by Professor Mair	42
" Professor Harrower	42
" Professor Wight Duff	42
" Mr George Smith	43
" Professor Butcher	43
" the President	45

MEETING HELD AT ABERDEEN, 11TH MARCH 1905.

	Page
PRIVATE BUSINESS	47
PRESIDENT'S OPENING ADDRESS	48
SOME READINGS AND RENDERINGS IN THE ODES OF HORACE, by John Marshall, M.A., LL.D., Rector of the Royal High School, Edinburgh	58
Remarks by Professor Mair	78
„ Professor Burnet	79
„ Mr Logan	80
„ the President	81
„ Dr Marshall	81
SUGGESTIONS AS TO THE TEACHING OF GREEK, by Professor A. W. Mair, Edinburgh	82
Remarks by the President	100
„ Professor Harrower	101
„ Mr Morland Simpson	101
„ Mr Riddoch	102
„ Professor Burnet	102
„ Mr Milne	103
„ Dr Ogilvie	103
„ Rev. Professor Curtis	103
„ Mr Emslie	104
„ Professor Mair	104

APPENDIX.

(a) Rules of the Association	107
(b) List of Officials, 1904-5	109
(c) List of Members	110

MEETING HELD AT EDINBURGH, On SATURDAY, 26th NOVEMBER 1904.

THE FIFTH GENERAL MEETING of the ASSOCIATION was held in the Greek Class-Room, Edinburgh University, on Saturday, 26th November 1904, at 11 A.M., the President, Professor G. G. RAMSAY, LL.D., in the chair. More than fifty members of the association were present, and the Secretary intimated a number of apologies for absence.

The chief arrangements for this meeting in Edinburgh were made under the direction of a Local Committee, with Dr Heard, Headmaster of Fettes College, as Convener.

The Annual Reports of the Secretary and the Treasurer were read and adopted. The Secretary's Report showed an increase of 16 in the membership during the year 1903-4, bringing the total number of members of the association, at 31st October 1904, up to 209. The income of the association for the year, including balance carried forward from 1902-3, amounted to £88, 18s. 3d., and the expenditure was £46, 9s. 7d.; balance to be carried forward, £42, 8s. 8d. The accounts were examined by Messrs Maybin (Ayr Academy) and Smith (Merchiston Castle), and found to be correct.

It was agreed that the regular meetings of the association for 1905 should be held at Aberdeen on 11th March, and at Glasgow on 25th November.

The retiring members of the General Committee, Professor Burnet, Dr Marshall, Mr Stirling, and Mr Temple were re-elected for another year.

The following papers were read:—

“On the Pronunciation of Latin and Greek in Schools and Colleges,” by Professor W. R. HARDIE, Edinburgh.

“On the Literary Teaching of Ancient and Modern Languages,” by Professor G. SAINTSBURY, Edinburgh.

PRESIDENT'S OPENING ADDRESS.

Professor RAMSAY, at the opening of the proceedings, said :— Having on the last two occasions of our opening meeting for the season absorbed more than my share of your time, I shall not address you at undue length to-day. We are to have read to us to-day two papers of great interest, which will invite, and I doubt not bring forth, discussion ; and as it is the main object of our association to deal with practical problems, with a view to practicable reforms or improvements in our educational methods, it is essential for the success of our meeting that time be given for full discussion of all the papers read.

Yet a few words must be said upon the work done by our association during the past year ; upon the notable fact that England, the ancient and secure home of classical learning and classical education, has paid Scotland the rare compliment of following her example in founding “ a Classical Association for England and Wales,” on lines almost identical with our own ; and lastly, upon the policy which we, as classical men—that is to say, as men convinced that if the intellect of the nation is to be nurtured, as well as its material interests, it is essential that the classics shall continue to hold an important place in its higher education—the policy which we should now sketch out for ourselves in view of the flood of crude ideas upon the subject which has been let loose upon the popular mind.

The first public meeting of the English Classical Association at Oxford, upon 28th May 1904, was a great and successful gathering. The views which found favour there were entirely in harmony with the ideas which brought our own association into being. I had the honour of being asked to speak on the occasion. On behalf of the association, I presented our congratulations and

good wishes to the new society, and shortly explained the objects of our own; dwelling on the point that whilst we were anxious to do all that was possible to improve the methods of classical teaching in accordance with the requirements of the times, our main object was to impress upon the public mind the importance of right aims and right methods in the teaching of all subjects, whatever they might be; and to do what we could to save all that was best in the old educational curriculum from being swept away by false and unsubstantial methods of utility.

On the futility and absurdity of much that is seriously advocated nowadays in the name of useful and practical education I have already said much, but I should like to direct your attention to an incisive pamphlet lately published by an old student of my own, Professor Cappon, of Kingston, Ontario, in which he denounces Mr Seath, the Canadian minister of education for passing an Education Bill in which Latin is made henceforth optional in the training of public school teachers. Professor Cappon gives some exquisite instances of the progressive or "concrete" educational methods advocated by some up-to-date educationists in America. Some of these advanced persons tell us that the literary method of education is obsolete; it is much more important, they tell us, to cultivate the neglected sense of touch. In St Paul they have lately established a mechanics' arts high school on the express principle that "there is just as much intellectual discipline to be derived from sawing a board straight, or making a dove-tailed joint, as from translating a passage of Cicero or solving a problem of geometry." Even the superintendent of the school, Mr Weitbrecht, pronounces this view "somewhat one-sided and unpedagogical." The concrete method of education is advocated by Mr Charles Zueblin, Professor of Sociology in the University of Chicago. Here is how he describes the new methods used in the Washington High Schools:—"The beloved domestic dog is brought into the school-room. Could the evidence of the superiority of the new methods over the old be more vividly presented than in the contrast of a

beautiful Scotch collie sitting on a desk of the schoolroom, all the children enthusiastically bent upon his actions, with the pathetic story of Mary's little lamb?" "In other words," says Professor Cappon, "when we have brought 'the beloved domestic dōg' into the schoolroom, it becomes superfluous for us to read such poems as Wordsworth's 'Fidelity.'" And yet, grotesquely absurd as such ideas are, have we not all of us read pronouncements almost as absurd falling from the lips of Professor Armstrong?

But to return to the Oxford meeting. The learned president of the English association, the Master of the Rolls, dwelt on the practical character of its objects:—to do all that was possible, by improvements or by arguments, to prevent any extrusion of classics from the educational curriculum, but to do so without any intolerance or antagonism towards other studies. "*Defence, not Defiance*," he declared, was to be the motto of the association. Admiral Sir Cyprian Bridge, speaking on behalf of the navy, made a spirited defence of classics for their practical value for practical men who had to use their brains in any position in life, and especially for the navy, declaring that as they wanted in that service "logically thinking men," he thought "that the extinction of classical education would be the gravest loss."

The most striking feature of the meeting was the brilliant address of Mr Mackail, which should be read as a whole to be appreciated. If I may quote a few of his sentences, he spoke of the Latin and Greek languages as "mediums of the most exquisite delicacy, precision, and finish"; of the literature embodied in those languages "as the original record of the history upon which our own history is founded, and the expression of the fundamental thought, the permanent aspiration, and the central emotion of mankind"; while the surviving products of Greece and Rome in art, politics, religion, and the whole conduct of life, were at once "the roots and the soil out of which the modern world has grown, and from which it draws life through a thousand fibres. He who truly knows both, holds in his hands the keys of the past, which unlock doors in the house of the present." After

making a suggestive analysis of the difference between these two doors,—of the different place held by Rome and Greece respectively in the education of the world—he says of Latin grammar, that “it is an unequalled instrument for training the mind in accurate thought; while Latin literature is an instrument unequalled for discipline of the practical reason.”

These, gentlemen, I need scarcely say, are the sentiments of all of us, happily expressed; but there was one passage in the address to which I wish particularly to call your attention, as it bears directly upon the all-important question, “What should be the policy of our association?” while it at once invites comparison with two of the remarkable papers which appear in our lately published volume. That volume, let me say, and its predecessor, contain contributions of which our association may well be proud. The two papers to which I wish specially to refer now, are those of Professor Phillimore and Professor Burnet, both of them papers of great ability, and distinguished by true literary form. Both, in a different way, address themselves to the question: What are the real grounds on which, in our appeal to the public at large, we should base the claims of classical education? What is the true attitude to adopt, not only towards outside studies, but towards the fast-developing branches now included within the domain of classical study itself? The Master of the Rolls, at Oxford, proclaimed twice over that “*Defence, not Defiance*,” was to be our motto; not so either Mr Phillimore or Mr Burnet. “We must convince people,” says the former, “that we are not merely defending an old privileged position; that we are not fighting to keep out any subjects, which, upon our own principle, have the same tendency as ours. Classics are the first line of defence for all humane liberal education.” His advice comes to this: What we have to fight is the cause of scholarship against the commercial outcry for what pays; of liberal education against technical education: and we must fight the commercial anti-educationist, not by introducing pseudo-imitations of scientific methods into the teaching of classics, but rather by securing allies among all

teachers of humane and literary subjects, provided only that what they teach is taught in the true spirit of scholarship, and up to the same standard of thoroughness and delicate appreciation which have been applied to classics in the past.

Professor Burnet goes further still: "It is a great mistake to take up a purely defensive attitude. It is deplorable strategy that seeks to propitiate the enemy by yielding one point after the other. . . . The supremacy of classical education is based upon the fact that it is concerned with the interpretation of the highest products of the human mind, products of which the significance is, in truth, inexhaustible." And again, the essential thing is that "in all school teaching *form* should rank above *matter*. . . . The growing neglect of form in classical teaching is depriving it of much of its value, and unless we go back boldly to the traditions of earlier days, we shall find that our subject has become merely one branch of study among others."

These are splendid sentences and sentiments; and there could be nothing more refreshing to the humanist than to hear Professor Burnet running full tilt against that now half-sacred thing called *research*; exposing the barrenness, for all germinating purposes, of its action upon the young mind of much that passes under that name, and showing that the name is in many cases only a cover for an attempt to steal from science methods wholly inapplicable to literature. As I listened to Professor Burnet, I could not but recall a saying of Mr Jowett. He happened to ask a young but well-known historical lecturer at another college, "Mr So-and-so, what are you going to do during the long vacation?" "I am thinking of staying up at Oxford," was the reply, "for purposes of research." "Oh!" said Mr Jowett, in that still, small voice of his, "don't you think it would be better to call it *reading*?"

I am rejoiced to find in Mr Mackail's address language in warm sympathy with the ideas of Professor Phillimore and Professor Burnet. After pointing out that the essence of good teaching in the classics, as in all other subjects, was that the thing taught should be made to live, and that the person teaching it should not

be dead; that the vital purpose of introducing the learner to the masterpieces of ancient thought and art should be to communicate to him something of their large spirit and great ideas, some sense of their intrinsic beauty of form, he added, "Two-thirds of the study of the classics is vitiated by that very narrowness of outlook, and over-specialisation of research, which is the defect of science as an educational instrument."

Yes, if I may repeat the words I spoke at the Oxford meeting, "Education is one thing, Research is another." It is for this reason that so much has been said by speakers at our meetings here in favour of cutting down the time given to the useless and burdensome technicalities of grammar. Our highest object, if we are to use the classics as an instrument for refining and inspiring the young minds of the realm, should be to help those who learn to get as soon as may be to the heart of antiquity, not to weary them by painful and unnecessary conning of lifeless forms and barren formulae; to help them to appreciate the beauty of language and delicacy of thought which form the charm of all literature, not to make them plough the sands of so-called scientific analysis.

And yet, I would not have the teacher of the classics turn his back upon, or depreciate, any of the auxiliary fields of classical inquiry, which are now being so assiduously cultivated. The processes of such inquiries are not suitable for the general learner. Not one classical student out of a thousand has the capacity or the love for such investigations; and yet, the result of a new reading once established, of a type of pottery once identified, may be to throw a flash of light for all future readers upon the interpretation of an author or upon a phase of history. The distinguished Italian archæologist, Signor De Rossi, once said to me of the archæologist put in charge of the Palatine excavations by the Emperor Napoleon III., "He's like a pig; he can find the truffles, but he doesn't know what to do with them." Perhaps that was true; but the pig performed a very useful function nevertheless, and the truffles he helped to dig up have illuminated early Roman history. One of the most useful works for a scholar's purposes is

that of those laborious persons who compile dictionaries for single authors. I have found Gerber and Greef's "Lexicon of Tacitus" invaluable for the interpretation of that author. But their methods are scarcely those of the educator. They have filled 87 closely-printed large columns with classified instances of Tacitus' use of the single word *et*; after which you will be surprised to hear that the word *ut* occupies only a modest total of 31 columns. Professor Burnet, I am sure, would scarcely be willing to help to found a research fellowship for work like this; and yet, the work is a substantial gain to the cause of classical learning, and to the man who would interpret or teach Tacitus. Let us then separate the work of the educator from that of the researcher; but do not let us quarrel with any part of our subject, however arid it may appear to the general public, to which any honest or enthusiastic explorer may devote himself, and from which any ray of light may be thrown upon ancient life and thought. Husks perform a very useful function, but they do not constitute in themselves a very fattening or nutritious diet. And we may all rally round Professor Burnet's declaration of faith: "This association stands for the faith that a classical training is the best, though not the only, kind of education; and we betray that faith if we insist on reducing our studies to the level of a specialist's profession."

The Pronunciation of Greek and Latin in Schools and Colleges.

By W. R. HARDIE, M.A.,

Professor of Humanity in the University of Edinburgh.

—o—

WHEN I was asked to read a paper to this meeting of the Classical Association, I considered carefully what kind of subject would be appropriate to such an occasion, and I arrived, in the first place, at the negative conclusion that I should avoid any subject of a controversial nature. When I recall what occurred at the foundation of this association, what was said, and put in writing, at that time, I feel that we might conceivably, by the verdict of a law court, be deprived of such funds as we possess, if we indulged in educational politics and polemics. To speak more seriously, I have for long held that there is one, and only one, promising line of defence for classical studies: and that defence lies in improving them, so far as we can, in keeping our methods abreast of the best ideas of the time, and in making a classical training one which is convincingly excellent and salutary for mental growth. The question of pronunciation may be thought a minor one, but it is at all events ever present, and I

do not know that there is any subject which would be more appropriately discussed by such an association as this. It is an old question, and much of what I have to say may be mere commonplace; but, except through an organisation like this, it is difficult to discover what the prevailing views are, and I do not really know whether what I am going to say will be thought trivial or paradoxical, whether I shall be regarded at the end of it as an obscurantist, or as a reckless reformer.

At the outset I seem to hear voices saying: "Latin and Greek are dead languages; how you pronounce them is of no moment whatsoever." It will not carry us very far, but it is worth while to pause over the phrase "a dead language." It is used by many intelligent people—some of them opponents of classical study, some its friends—in the full conviction, apparently, that they are saying something which has an obvious and unambiguous meaning. It does not occur to them that it is a metaphor. But, if we begin to think, it seems clear that only a creature of flesh and blood, that once breathed and moved, can ever be dead in the literal sense. A language is a different kind of entity. What, we must ask, would death and life mean for such a being? Death, presumably, would mean being in some way rigid, petrified, fossilised, incapable of being used effectively for the expression of thought; and life would mean being flexible, pliant, expressive, capable of being still used to express thought in a forcible and effective way. And I cannot see that it matters much whether the language be spoken or written, whether the lucid and illuminating sentence be constructed rapidly or more slowly. There is no vital difference there. And if we pursue this reflection, might it not be said that the phrases in which we ask what o'clock it is, and when a train starts, and what is the hour of dinner, are as dead—in the sense of death for a language—as any phrases can be? We might even go further and say that the real value of modern languages in education—the use which might be made of them for mental training—is to some extent obscured by the accretion of mechanical colloquialisms.

No great or subtle idea can be expressed in *any* language in a hurried and colloquial way.

Having disentangled ourselves from a metaphor, we must next contemplate the literal fact that the people who habitually spoke Greek and Latin are undoubtedly dead. We can never have to ask *them* what is the hour of dinner. What is the inference to be? Not a very large one, I think. Merely this, that we need not be greatly concerned if our pronunciation is such that in some points it would seem odd or barbarous to an ancient Greek or Roman, or even if some words would be unintelligible to him altogether. It does not follow that pronunciation is a matter of no moment at all. A pronunciation which neglects quantity may destroy the rhythm of poetry and oratory: and, again, though this is less certain and less important, a pronunciation which attaches to vowels and consonants sounds other than the original ones, may alter and efface the more subtle effects of sound which a poet has intended to produce. Each nation of modern Europe has pronounced Latin more or less as if it were its own language. Many of the changes which this implies may be innocuous, but some are sure to be detrimental. It is quite certain that the Romans did not say Chichero, as the Italians do; still less did they say Tzitzero, as the Germans do: tzitzero is fatal to quantity. How can a syllable be short before *ts* or *tz*?—*Eloquium et famam Demosthenis et Tzitzeronis*—how can Juvenal's hexameter be read at all with such a pronunciation? English is unlike other languages; it stands alone in its system of sounds. It might be supposed that to pronounce Latin as if it were English would be specially disastrous, yet I do not think that on the whole England is the country where Latin and Greek have fared worst in this matter of pronunciation, or that classical study in that country has been in any serious degree fettered or impaired by the current pronunciation.

One of the most eminent of living poets—and a poet should be a good authority on sounds—has recently denounced the English pronunciation of Latin in very strong terms. Mr Robert Bridges

maintains, in articles contributed to *The Speaker* in July, that the pronunciation of our own language, English, is becoming degenerate and corrupt, that it is specially confusing and educationally mischievous when applied to Latin, and that a more rational method of dealing with Latin might do something to stem the tide. *Augusta*, he says, is pronounced as if it were spelled *Erguster* or *Orguster*. With the general question about English we are not now concerned. Perhaps he exaggerates the decay. But his special indictment of the pronunciation of Latin is in a large measure justified. Schoolboys "undergo the torture of learning to murder the two great languages of literature. 'The *ey* in *peyter* is short, and the *ey* in *meyter* is long,' shouts the master, pronouncing them both alike!" All that the boy can do with this, Mr Bridges proceeds, is "to store it up in his memory, with other condemned rubbish which he knows will be called for at his examination." At this point I almost expect to hear an interruption—"Ah, that is what they do south of the Border; but nobody in Scotland says *peyter* or *meyter*: the indictment does not touch us." Wait a moment! Do you, one might ask, habitually make such a distinction between *pätter* and *mäter* that no schoolboy could miss it? Mr Bridges has, in fact, put his accusation in a rather confused form. What he is attacking is rather the neglect of quantity than any defect in the English system of vowel sounds. For English *has* a short *a*. The master ought to say *pätter* and *meyter*. I think he very often does. Now, these two sounds are more easily kept apart than the sounds which would be used in Scotland for a long and a short *a*. It is now becoming obvious, I hope, that the fundamental vice is the neglect of quantity. It is not so much the adoption of the English vowel-sounds that is wrong as the failure to use them consistently. I have never been able to see why the *i* in datives like *bonis*, *musis*, should not be pronounced with the sound of *i* or *eye*. When I taught in Oxford I pronounced it so myself, but I must admit that I never heard any one else do so. *Amicis*, *inimicis*—the last syllable should be like the syllable before it, only, of course, not

accented. Now, neglect of quantity is not a thing peculiar to any one country. The Scotchman who thinks his pronunciation superior because he does not say *meyter*, has not really got to the root of the question at all. No doubt to exact the merely theoretical knowledge *whether* a syllable is long or short is a very unsatisfactory way of dealing with quantity, and Mr Bridges has rightly pilloried it in his example of *peyter* and *meyter*. But, at all events, the schoolboy is made aware of the existence of such a thing as quantity. Take another example: the dative of *nēmō* may be pronounced *neeminI* or *neyminee*. Neither pronunciation misrepresents the real quantitative shape of the word, though the former doubtless lacks historical and scientific justification. But the boy who is allowed to say *nēmīnĭ*, or who hears it said—and most Scotch boys seem to be allowed to say such things as much as they please—the boy who says *nēmīni* is lost, is altogether at sea, is debarred from real progress in scholarship. For one thing, he is seriously disabled for verse composition. But I will let that pass since its value is disputed—the countrymen of George Buchanan and Arthur Johnston have a prejudice against it, though they have ceased to practise it, and, therefore, cannot know exactly what it is! Besides being disabled for composing verse, he is also disabled for reading it with pleasure or profit, from appreciating it and readily following its structure. And here I would add—what is not so often realised, and what I admit is not quite so vitally important—that neglect of quantity means also neglect of the rhythms and cadences of prose. In Cicero and Quintilian and other writers there are many discussions of the rhythm of oratory. How should a period end? There is the *esse videatur* ending, rather overdone by Cicero; there is the trochee and spondee, as *postulabant*; there is the molossus or ending in three long syllables, *rēddēbānt*, perhaps the most effective of all endings for a Latin sentence. It is always *quantity* that is considered. Accent has nothing to do with it. To take a metaphor from landscape, quantity is like the solid shapes of mountains, accent like the cloud shadows that here and there rest

on their heights and hollows. Lastly, I come to a very practical disadvantage or disability. The boy of whom I am speaking cannot follow the structure of verse quickly, and, consequently, in a passage of "Unseen" translation he never knows whether he has before him *lēvis* or *lēvis*, *lātus* or *lātus*, *satīs* or the adverb *satīs*. And not only is he unable to follow the structure of verse as he reads: it may sound incredible, but it is the fact, that the entrant at a Scotch University is often unable to scan a hexameter when you put *one* line or *two* lines before him for that purpose. Sir H. Craik has a remark about this in his last Report, his last, I regret to say, in a double sense: "It seems to be possible for teachers to read hundreds of lines of Virgil and Horace with their pupils without once directing attention to the metre." I have often wondered myself how it is possible, how any teacher consents to do such a thing, and how it is done. Do teacher and pupil merely look at their texts and translate, without uttering a Latin word at all?

Here an objection may be raised. "Granted," I may be told, "that there are some defects of this kind in current Latin teaching, what remedy do you propose? Amid the pressure of multifarious subjects in a modern school, it is not easy to find time for such a thing as the subtleties of Latin pronunciation." I should be inclined to reply, "The things I am speaking of are not subtleties or niceties: they seem to me quite elementary; and the difficulty as to time may easily be exaggerated: it does not take perceptibly more time to pronounce a word rightly than to pronounce it wrongly." As to remedies, I have some suggestions to make, but before I come to them, I should like to discuss a little more fully the nature of the difficulty. I think the best thing I can do is to put before you a summary of what I usually say to my class on this subject at the beginning of each Session. I do this, of course, not in the least with the idea that anything I say will be new to members of this association, but rather to test my own exposition and to discover by your agreement or disagreement whether it is sound or not. Moreover, it

is often desirable that what is very obvious should still be put in words, to make sure that speaker and hearers are thinking about the same things.

Such an exposition may begin with a definition of quantity: "a long syllable is one which occupies a longer time in being pronounced than a short one." This statement is likely to be received with a kind of gasp of astonishment, the sort of sensation of which a lecturer sometimes becomes vaguely aware: the hearers are not quite sure whether they are expected to take it as a joke or not. The thing defined is, in fact, strange to them: it is a thing which the pronunciation of our own language practically does not suggest or reveal (though I admit that quantity exists in English). You proceed to point out that the definition is conspicuously silent about some things: it does *not* say that the syllable is louder, it does *not* say that there is any kind of stress or emphasis upon it. These things, speaking roughly, are *accent*, and what we have to contemplate is the fact that while in English we have only one thing to attend to, in Latin we have two. In the word "necéssity" the second syllable is accented; in the adjective "nécessary" the accent is different—and the second syllable is in no way saved from extinction or obscurity by its double *s*. The Latin adjective is not *necéssarius*, but *necēs-sárius*; the second syllable is unaccented, but retains its quantity. In the English word "inequality" the *e* of "unequal" suffers eclipse. But the Latin words are *inaequalis*, *inaequalitas*. I have chosen these examples because words of similar form are very numerous, and no type of word is more often mispronounced. Nobody seems to think of saying *verēcundus*, though surely if a boy were taught it along with *verēri*, it could be impressed upon his memory without *any* additional time or trouble. How many forms of verbs are habitually mispronounced? The plural of *amābam* is not *amābamus*, but *amābāmus*. *Ornāmentum*, *impedīmentum*, are further examples.

At this stage in the exposition, it is probably best to say nothing at all about *breves breviantes*. That tendency of Latin

pronunciation may be dealt with at some length when the student comes to read Plautus: and of course it must be mentioned in any sketch of the history of the Latin language, and explained briefly in order to account for the form which a limited number of words assumes even in literary and Augustan Latin—*vidē, putō, modō, mihi, tibi, sibi*, and some others. It can be put most briefly by saying that the ordinary Roman in common speech *did* tend to say *verēcundus*, to shorten the second syllable of an iambus when an accented long syllable followed it: *dom' mānsit, volūptātes*.

Having defined a long syllable, and having pointed out that its length remains intact even when it is deserted by the accent, we may next call attention to another great difference between English and Latin. Two *long* syllables may occur together, but two *accented* syllables may not. Words like *Musae, tecto, laudant* are extremely common in Latin. But similar English words, pronounced with the strong English accent, are all in effect trochees, not spondees at all, and to realise at all what words like *Mūsae* or *laūdānt* were like, we have to find compound English words, "coal-box," "tram-car," "half-back," "long-stop." Professor Blackie, I remember, used to point out that *ἀνθρῶπος*, with its unaccented long, resembled "bōnd-holder" or "lānd-owner." The Greek accent presents greater difficulties than the Latin, and I cannot attempt to discuss it. Its range is greater—it may fall on the last syllable: it is more unlike our English accent, and more difficult for our organs of speech. We may perhaps achieve the pronunciation of *ἐνδοξος* and *ἄδοξος*, glorious and inglorious—where there is a clear gain in emphasising the differentiating syllable—but in words like *σοφία* or *κακία*, to accentuate the *i* without lengthening it seems almost beyond our powers. Professor Blackie made too much of accent: quantity, the more important thing of the two, was obscured and effaced. But since that time I have always myself pronounced Greek with some attempt to make accent perceptible. In the more difficult cases, such as *σοφία*, it is

probably perceptible to myself only: I feel it in a vague, mental way, though I do not make it audible. I do not think that anything would be gained by trying to make schoolboys pronounce σοφία or κακία in an accurate way. But I see no reason why many Greek accents should not be made audible. Why should not adjectives in -κός be pronounced with the accent on the last syllable? If we cannot make the learning of accents easier by appealing to the ear, would it not be better to desist from writing them at all? Why should a teacher tell his pupil that Μουσάων, if contracted, becomes Μούσων, and not Μουσῶν? It is no better than Mr Bridges' *peyter* and *meyter*.

This is a digression. Though I have called this paper "The Pronunciation of Latin and Greek," I intended from the first to dissuade the meeting, if I could, from attempting to discuss *both* these large questions. I regret, and I take it we all regret, that students of Greek in Scotland are comparatively few. The pronunciation of Latin is the more practical and pressing question. So I return to that—though much that has to be said about Latin applies to Greek as well.

The point which we have reached is, I think, this. In pronouncing Latin, we, in this northern island, "sundered once from all the human race,"—and in some ways sundered from it still—have to deal with two things which, for us, are rather difficult: an unaccented long syllable and an accented short one. *Itáliam fáto prófugus*—the last syllable of *fato* and the second syllable of *Italiám* exemplify what I mean. And, in verse, there is a further difficulty: the metrical *ictus* frequently falls on the unaccented syllable, as it does on the *o* of *fato*. Whatever *ictus* was—it would complicate our discussion too much to enter upon that—it is certainly a thing which intensifies our present difficulty. Perhaps the only step which we can take with any confidence, is to reject two extremes: the pronunciation of these words in Virgil was neither *Italiám fáto profugús* nor *Itáliam fáto prófugus*. It was something between the two. Both accent and quantity must have

been heard. And now, perhaps, I shall be told: "Well, that settles the matter: you are now demanding something which in the pressure of schoolwork simply cannot be achieved." This is the view seriously put forward by an eminent classical teacher in America. "Let us give up quantity altogether" is the counsel of despair offered by Mr C. E. Bennett, Professor of Latin in Cornell University. "Anything like an accurate pronunciation of Latin under the Roman system," he says, meaning any pronunciation of Latin as the Romans pronounced it, "is practically impossible except by the sacrifice of an amount of time out of all proportion to the importance of the end to be attained." He tells us also that American teaching, though theoretically aiming at exact pronunciation, has, in fact, failed to deal with quantity. "Out of some twelve hundred freshmen whom I have tested on this point, in the last dozen years at two leading American universities, I have never found one who could mark ten lines of Caesar's 'Gallic War' with substantial quantitative accuracy." And he adds that even teachers and lecturers are, as a rule, "deplorably ignorant of the first principles" of accurate pronunciation. "Even college professors of eminence often frankly admit their own ignorance of vowel quantity, and proclaim their despair of ever acquiring a knowledge of it."

Here then, we come to a parting of the ways, a choice to be made. In which direction are we to move? More attention to quantity—or none?

I have no doubt about my own answer. I hold that the student who says *nōn* for *nōn*, or *nēmīni* for *nēmīni*, or *bōnus* for *bōnus*, simply does not know the words in question, any more than a foreigner could be said to know the English words if he said "necessáry" for "nécessary," or "inéquality" for "inequálicity." And I think that classical studies would forfeit such respect as they still enjoy with our modern and scientific friends if we proposed, with our eyes open, to be content with inaccurate and incomplete knowledge. It would be a retrograde movement. Are we prepared to face the moral and educational effects of such an

attitude on the part of teachers? It does not seem to occur to Professor Bennett that the reading of verse-authors might have to be given up altogether, if his advice were adopted. But is it certain that this would not be so? Are we quite prepared to face the situation, and the objections to which it is open on moral and on aesthetic grounds? Moral, because we should present to the pupil the appearance of evasion, of flinching from a problem which stares him in the face as soon as he meets with a line of verse and makes an intelligent effort to understand and appreciate it. Aesthetic, because we should be inviting him to contemplate a work of art without giving him a clue to its structure. It would be like asking him to look at a picture through a sheet of glass that is full of flaws and twists. "It is true," we should be saying, "that you will not see the lines and colours as the painter drew them, but to make a sheet of better glass costs too much trouble." No doubt, if the end of classical training is to enable the pupil to write out a bald translation in an examination room, thereafter dismissing the whole subject from his mind, the American plan might serve well enough. But has it quite come to that? Is *any* teacher prepared to take that view of the work on which he is engaged?

I have no doubt but that the members of this association repudiate most strongly such a view, and sympathise with the moral and aesthetic considerations which I have just tried to explain. But, it may be said, what of the great practical difficulty, the enormous expenditure of time and trouble with which we are threatened? Can we face *that*? I will make one general remark about this, and then offer the definite suggestions with which I promised that my paper should close.

The general remark is one that has been made about the Ideal State of Plato: it would not be so very difficult if the *whole* of it were once fairly under weigh. If attention to quantity and correct pronunciation prevailed in all teaching from the most elementary stage upward, I cannot believe that quantity would claim an exorbitant amount of time and trouble. Quantities would be

remembered by the help of the ear, without any special mental effort. It is the mixture of two systems that causes trouble. If you begin building a house on one plan, and then change the design when it is half built, and grope about for a new plan when you are adding a storey or two more, there is, of course, a great deal of loss and vexation and expenditure of time. If a different tradition were once fairly launched, I am inclined to think that it would work easily enough, and would not prove troublesome. I come now to the definite suggestions.

1. The difficulty of reading verse is considerably mitigated by reading slowly. In the fever of modern civilisation, certain peoples, if not all, have come to pronounce their words very rapidly. It is not improbable that ancient pronunciation was slower and more leisurely. Pronounce *Itáliam fáto prófugus* as if it were English, with a very strong accent, and with the unaccented syllables hurried and abbreviated, and of course quantity vanishes. It is far less difficult to preserve quantity if the delivery is slow and more of the nature of the recitative.

2. I think we should avoid the pedantic attempt to reproduce ancient pronunciation in every detail. If a thing is repellent to our ears and does not give us any clearer idea of the quantitative shape of a word, let us drop it or not insist upon it. I think we should pronounce *j* with a *y* sound—*yam*, *yudex*, *yacio*: but do not let us worry ourselves and our pupils by trying to give to *v* a sound somewhere between *v* and *w*. Again, it is hardly worth while to try to give to *oe* a sound different from that of *ae*. *Oe* occurs in extremely few words. *Proelium* and *moenia* are, I think, almost the only words of frequent occurrence that are now believed to be correctly spelled with *oe*. In *caelum*, *paenitet*, *maereo*, and many other words, *ae* is now recognised as right. Mr Bridges denounces strongly the English pronunciation of *u* as in *myuto*, *yunum*, where a *y* sound is introduced. No doubt a *y* sound is consonantal, and, as he says, in the words in *unum* the *in* would be long by position. I do not feel strongly about this: *mooto*, *oonum* do not attract me, and I think that though we say

myuto, *yunum*, we mentally discount the *y* and do not feel it to be a consonant.¹ Then there are the so-called "hidden quantities." It is clearly irrational to say *lēx* and *rēx* in the nominative, and *lēgis*, *rēgis*, in the genitive, and it is certain enough, I suppose, that the Romans said *cōnsul* and *cēnsus*, not *cōsul* and *cēnsus*. But when a syllable is long by position the natural length of the vowel is not a matter of urgent practical importance. I think it would be a mistake to lay any stress on "hidden quantities" at present. This is not the point at which reform should begin. They would come of themselves in time; but at present it is a case of getting the ship to float, not of painting her upper works.

3. Teachers should act upon the knowledge which they doubtless possess. The teacher cannot but know that the second syllable of *amābamus* or *ferēbantur* is long: let him always pronounce it so. Let him always say *verēcundus*, and associate it in teaching with *verēri*. I am inclined to think that the teacher should often himself read the Greek and Latin aloud to his pupils. He may even speak Latin a little. I believe that this is quite feasible, if it is attempted in a reasonable way. But the reasonable way is *not* the method that suits modern languages. Professor Blackie's Greek dialogues on modern subjects used to seem to me quite mistaken: much of the Greek was repellent, a language which no human being ever spoke. The only workable plan, as far as I can see, is to take, let us say, a map of Gaul and explain a campaign of Cæsar's. "Here Cæsar made a bridge;" "by this route he crossed the mountains;" "this fort was held by Q. Cicero." At a rather later stage, the ordinary Latin of commentaries can be used to some extent in explaining grammatical points or mythological and historical allusions. But it is no

¹ This is no doubt done by pronouncing *in unum* as *ī nyunum*. Much trouble over "length by position" would be saved by pronouncing double consonants as in Italian, one in one syllable, the other in the other. The rule about a mute and a liquid would then take the form of saying that they may be regarded as one consonant. The beginner in verse would hardly have to be told that *ābripio* and *vidit redux* are impossible.

use troubling about the 'Latin for "shut the window," or "put coals on the fire." I do not say that Latin could never now be used in such a way at all, but the plan is not to be relied upon, and it may result in making the whole attempt ridiculous.

4. At early stages, the reading of verse-authors should be cut down in amount, and what is done should be done much more thoroughly. I have never taught Latin at the stage where verse-reading is begun, so I speak with hesitation: but I think I should begin by taking up only one couplet—two lines—on one day. It is quite easy to find interesting and simple couplets that are intelligible without context. The boys would have no text before them: they would perhaps be reading Cæsar. I should begin verse by writing a couplet on the board, and spending the last ten minutes or quarter of an hour in explaining it and going over it more than once, till the sound of it became quite familiar. If the result were that the whole class knew it by heart, so much the better, provided that the teacher select things worth knowing, such for instance as *ξείνι σὺ δ' ἀγγέλλειν Λακεδαιμονίοις*.

5. My last suggestion is what I have just hinted at: the practice of learning verse-passages by heart might well be more common than it is. It seems to be unknown in many Scotch schools. In England it is more general, and I think that there is a kind of vague traditional idea that a scholar is of course able to quote and to recall some of the greater passages in the poets he has read. If that idea has been carried out, if the result has been attained, it is due, I think, largely to a devotion to verse composition, which might be regarded as artificial or excessive—I have already declined to complicate the discussion by raising that question. But surely it could also be attained, in the absence of verse composition, by a reasonable attention to quantity, to the forms of words and the metrical structure of verse: in short, by reading a poet as a poet. If you ask me to admire a stanza of Horace as a piece of prose, I refuse to admire it—it would be an eccentric, not to say a repulsive piece of prose—and I do not even feel sure that I could remember it. And is

not the end worth attaining? The days are past when quotations from Virgil or Horace were heard in the House of Commons: but it does not follow that scoring marks in an examination has become the final end of all education—an examination is only an incidental test, a practical arrangement for regulating a system of studies, rendered necessary by modern conditions: it still belongs to scholarship or classical culture, or whatever we may call the thing—I suppose that all of us here are agreed in hoping that it has not ceased to exist—it belongs to scholarship or sound classical learning that the thoughts and words of great writers should take some hold upon the memory of the scholar, and in some sense go with him through life, affording him guidance and solace, it may be, or at all events entertainment of an intellectual and not ignoble kind, such as will prevent him from living too exclusively amid the practical interests and in the commercial atmosphere of the generation in which he happens to be born.

The PRESIDENT, in opening the discussion, said he was personally very grateful to Professor Hardie for his paper. He, himself, had found a great practical difficulty in the matter, owing to the fact that students came up to the University from schools of so many different kinds. In the circumstances it had seemed to him absurd to waste time over the subject of pronunciation, and for many years he had adopted the plan of allowing his students to use any pronunciation they liked, if only they were consistent with themselves. He was bound to say, however, that he was finding a great improvement since the introduction of the Preliminary Examination, as the students now come in larger measure from the Secondary Schools. With regard to *c* and *g*, on inquiring how the students had been taught to pronounce them, he found, to his surprise that out of a class

of 170 students, only 11 had not been taught to pronounce them hard, and they had therefore adopted for the class the hard pronunciation of these letters.

As to the vowels, Mr Sidgwick's well-known mnemonic line containing all the long and short vowels (pāpā, dēmēsne, quīnīne, prōmōte, zŭlū) was convenient for drawing attention to the different values of the vowels, *a, e, i, o, u*. There were certain special uglinesses or vices of pronunciation that he thought might be eliminated. What could be worse than teaching that *ti=sh*, that *natio=nashio*? To his mind that was as bad as the ugly habit of leaving out the final *g* of English present participles—a habit which was a mark either of the extreme East End or the extreme West End of London. (Laughter and applause.)

The subject was one on which it was extremely desirable that those engaged in teaching should express their views, and state what their actual difficulties were, how far they agreed with Professor Hardie, and what practical difficulties were found in bringing an unlettered boy to the study of Latin and Greek.

Professor HARROWER, Aberdeen, said there was not the faintest doubt about their duty as far as quantity went, but as to the pronunciation of consonants and vowels from the point of view of quality, he must confess that he was sceptical about the whole business. He did not think they could pretend to get back to anything at all accurately resembling the pronunciation of the Greeks or the Romans. He thought the one principle to follow was to take the pronunciation that was most pleasing, that was prettiest, that they liked best. That was the principle practically followed in various countries. In all language there was a factor of intonation that came in and interfered with the quality of vowels in the case of each particular people. The consonants were affected in the same way. He had recently been reading about the aspirated letters *φ, χ, θ*. It seemed the proper way to pronounce them was, first, to pronounce the unaspirated letter and then to breathe. The result seemed to him more like a

hiccup. (Laughter.) He was going to pronounce his Latin and Greek as he had been brought up to do it.

Professor BURNET, St Andrews, said that a suggestion had occurred to him which might possibly be of use. He was not quite so sceptical as Professor Harrower. They were dealing with a practical problem. Teachers of Latin could solve it as they liked, but teachers of Greek who required frequently to quote Latin in their classes, found that, in order to be sure the whole class understood them, it was necessary to repeat the passage three times over in various pronunciations. (Laughter.) For that reason while thoroughly agreeing that it was impossible for them to get back to the ancient pronunciation of either Latin or Greek, and while feeling also very strongly with Professor Harrower that only the question of quantity was of vital importance, it might, he thought, be an extremely desirable thing if the association could make some short scheme in the rough of a more or less standard pronunciation for Scotland, which, without binding any one at all, would give them an idea of what people might be expected to say and understand. (Applause.) Such a thing would be a very great convenience. Something should be done to come to some sort of compromise or working agreement, which, without being a hard and fast rule, would be a guide to those who had to do with the matter. (Applause.)

With regard to the other side of the question, he thought that if the pronunciation desired were insisted upon from the beginning, so far from time being wasted, much time would be saved later on. There was no such sound rule in education as to waste as much time as you can at the beginning so as not to waste any time later.

Mr WILLIAM MAYBIN, Ayr Academy, alluding to the alleged difficulty of time at the disposal of the teacher for quantity, said he did not think there would be any difficulty about time,

if they began to speak properly at the beginning and got into the habit of pronouncing properly. After all, the only thing which was of great importance was to get a system which should be consistent and bring them into contact with reality in their work.

MR REGINALD CARTER, Edinburgh Academy, said it seemed to him they might look at the question from the scientific as well as from the æsthetic point of view. Under the first head, it was a most practical matter that they should be accurate. They were concerned with accuracy of quantity, which was certainly a very difficult matter with the beginner. The average boy eluded the teaching on such subjects in the most extraordinary manner, just as in French, the average boy apparently looked upon accuracy of French accent as a feminine accomplishment and firmly refused to acquire it. (Laughter.) From the schoolmaster's point of view, he confessed he should like to have more time. They had got the grammar which must be learned. He did not see how boys could be got to understand languages and appreciate literature unless they had a firm foundation of grammar (applause), and grammar took a long time to teach. One would like to have more time afterwards for verse. That point, however, led to further questions, and for the present he urged that they should not let Professor Hardie's paper pass by without giving practical effect to the suggestion that had been made. At the Edinburgh Academy they had long used a table of sounds, exemplified in English words. This table was printed and used throughout the school.

MR M'PETRIE, High School, Kirkcaldy, said that his own experience enabled him to say that the question of time did not seem to be of very great importance. He had found that a little time spent at the beginning was a great deal of time saved in the later stages, when time was more valuable. He was inclined to think too much was being made of the lack of uniformity in pronunciation in schools; he had been brought up

in a country school, but he had never there, and rarely at the University, heard anything but the hard sound of *c*, *g*, and *t* (followed by *i*).

Mr G. BUCKLAND GREEN, Edinburgh Academy, said that perhaps the most difficult matter was the pronunciation of *oe* and *ae*, as compared with *e*. The first two sounds should be kept distinct from the *e* sounds. This occasioned very little trouble to the learner, and, as a result of this method, dictation exercises were found fairly accurate. With regard to the *u* sounds, the pronunciation of the vowel *tu* like the vowel in the English *new* should be condemned. He thought it a feline sound (laughter), and, besides, gave rise to confusion with such words as *neuter* and *heu*.

Dr H. N. PATRICK, Galashiels, said difficulties in pronunciation of Latin were often due to faults in the pronunciation of English. He thought they should remit the proposal Professor Burnet had made to the general committee for consideration.

The PRESIDENT said it seemed to be unanimously accepted that such a scheme should be drawn up. (Applause.) He thought, however, it should not be sent to the general committee, but to a special committee. He was sure Professor Hardie would take the presidency of it.

Professor BURNET said he thought it would be awkward to suggest names for a committee just at that moment. He thought it would be better to refer it to the general committee to bring up a proposal at next meeting.

Mr JAMES LOGAN, Uddingston, said he was sure he voiced the opinion of that class of teachers which he represented when he said that such a scheme was very much wanted. A proper beginning made a great difference, and teachers engaged in elementary work would be grateful for guidance in the matter.

Miss AINSLIE, George Watson's Ladies' College, Edinburgh, said she felt that the value of quality had been put too much on one side, and she took exception to the neglect in which it was left. She heartily sympathised with all that had been said about the extreme importance of quantity, but she could not help feeling that quality should also be considered. There was a certain emotional power in the different vowel qualities, which they ran the risk of losing if they said it did not matter whether *mater* was pronounced with a continental or an English *a*. This—the emotional value of the different vowel sounds—could easily be proved. It had been shown that, if it were desired to produce a rapid, intense impression, the sound of English *e* would naturally be used, while *ā* would be used to produce a calmer impression. If this were so, then it did matter whether they said *si* (*sigh*) or *si* (*see*). She thought it would be an interesting experiment to take a child and try to estimate the emotional value of Latin pronounced first in one way and then in another. It would perhaps be better to get a savage if one could, but the nearest approach to that available was a child. (Laughter.) She wished to deprecate the idea that consistency was enough. Although Latin and Greek were dead, they had descendants, and if the association was to move in the matter at all, it should move not merely in the direction of consistency, but also in that of accuracy. (Applause.)

Professor BUTCHER said a similar proposal had already come before the English Classical Association, and a committee would probably be appointed to report on some uniform pronunciation. If the thing was to be taken up at all, it must be carried through in a business-like way. Between thirty and thirty-five years ago the reform was initiated with much ardour at Cambridge. When they remembered how in that time absolutely no progress had been made, they saw how necessary it was to show something more than individual interest in the matter. Nothing

could be done except by united action. In the English Universities everybody was a law unto himself in regard to pronunciation. There was not even as much agreement as there was in Scotland. At Oxford and Cambridge each college had different modes of pronunciation, depending upon the school from which the fellows of that college came. The undergraduates similarly differed almost infinitely. Though there was little hope that they could have an international classical pronunciation, it was of extreme importance that within these islands they should manage to hit upon something which, if it was not absolutely right, was approximately correct, and which made them at least intelligible to one another. It would probably be always as now, that a Frenchman could not understand an Italian's Latin, or a German a Frenchman's; but he thought the Englishman might understand the Englishman, and the English and Scotch might also understand one another. He had grave doubts in his own mind whether, when they had done their very best to attain an ideal pronunciation, they would not be unintelligible to a Roman of the time of Cicero or to a Greek of the Periclean age. But, at the same time, that was no argument against the attempt not only to be accurate in point of quantity, which to his mind was of vital importance, but to come as near as they could to accuracy in the matter of the quality of vowels. The question of accent in Greek presented an insuperable difficulty. The ancient Greek accent was a musical or pitch accent, quite unlike the stress accent of modern Greek. They could not hope to recapture the intonation. The man who had never heard the delicate intonation of French speech might as well attempt to speak French merely from dead descriptions on paper. He therefore put accent aside, which, though interesting, was for practical purposes really a waste of time. The observance of quantity he regarded as quite essential. At present the eye was made to do duty for the ear in a way which was fatal to the enjoyment of poetry. One of their defects in Scotland was that the learning by heart of poetry was

neglected, and he would rejoice to hear that they were all agreed on that point.

Professor Butcher related how angry Tennyson used to be made by people who, in answer to his question, "What is the metrical value of the syllables in the word Tennyson?" answered that it was a dactyl. "You are only looking at it with your eye," said the poet, "Tennyson is a tribrach." (Laughter.)

The proposal by Professor Burnet was agreed to unanimously.

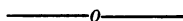
On resuming after lunch, Professor HARDIE replied to the discussion. He said he had come to the conclusion that he had been classed as an obscurantist. He desired to point out, however, that he had raised the questions, "What is important?" and "What is important now?" He admitted that from the scientific point of view, everything was important, and he only wanted to deprecate taking up, to begin with, points which would unnecessarily complicate matters. His general answer to the discussion would be, that there were some things which should be insisted on at once, others would follow in due course. On the other hand, the teacher, as apart from the pupil, should habitually pronounce as accurately as he can—even the hidden quantities. He had mainly spoken in his paper of what was to be required from pupils.

On the motion of the President, a hearty vote of thanks was passed to Professor Hardie for his paper.

The Literary Teaching of Ancient and Modern Languages.

BY GEORGE SAINTSBURY, M.A.,

Professor of English Literature in the University of Edinburgh.



THE subject which I have chosen may seem a very large one to be handled in a short paper, and to attempt to cover it, or deal with it at all, in the presence of a society of experts, may seem a little presumptuous on my part. My excuse must be that for the best part of half a century, as learner and teacher, as a schoolmaster in high and low classical forms, as an examiner, as a private tutor, as a reviewer, as a literary historian of more than one or two literatures, and lastly, for nearly a decade, as a professor of literature, I have been brought into contact with the matter on a variety of sides which is not very common; and that from the very first it has always interested me. I have started this catalogue with the words, "as a learner." This covers, I hope, the whole of the fifty years: for I should certainly consider myself unfit, not only to teach but to do anything, if I ever left off learning. But I meant it mainly in the ordinary sense, and in the commonest construction of that sense, that is to say, as a schoolboy. It is one of the most hackneyed of banalities—I saw

a fresh instance of it in a literary journal just before beginning to write this paper, and there hardly passes a week in which it does not find utterance somewhere in discussions on education—that early forced acquaintance with classics, old and new, disgusts and sickens those who are forced so to acquaint themselves ; and that it is only by good luck, and rather exceptional good luck, that they ever manage to disentangle themselves from this prejudice. Gentlemen, I will borrow from Thackeray (one of the most illustrious persons who have allowed themselves to endorse this notion) a phrase which, with all respect to him, seems to me the only one for it—“Bah ! it is bosh.” If it is in any case not bosh, then there must either be some unfortunate indisposition on the part of the pupil (and undoubtedly all boys have not a disposition towards literature), or some even more unfortunate awkwardness on the side of the teaching.

For my own part, I confess the utmost indebtedness in this respect to my own school,—King’s College School, London,—and I believe that if I have made any contribution, however small and however flawed, to the study of literature itself, it is in no small part due to the training which we received there. Our headmaster, Dr Major, was, in my time, an old man, and he was a more than competent scholar in pure scholarship of the older school—Latin and Greek, and even Hebrew, for which he had a particular affection, and which he still taught as it was taught, I think, in no other school of my day except Merchant Taylors. There was already a Modern Department, into which the unfortunate creatures who were doomed to a commercial education were drafted ; and the teaching in the main school, while admitting plenty of history, geography, etc., as well as French and German, was frankly classical and mathematical. But Dr Major’s devotion to the older literatures did not in the least prevent him from being devoted to English also. He had edited Milton ; he had arranged a very good book of selections for Latin prose-making from Addison and Chesterfield, and I may say that his whole teaching of the sixth form (which he took entirely him-

self, and in which I passed the greater part of my five years at the school) was thoroughly literary. We had no definite hours of "English" instruction, and (perhaps for that reason) I own that I am still a heretic as to such instruction in schools after quite elementary stages; but the whole of the teaching of Greek and Latin was soaked in the literary spirit, and we had frequent English essays, and a good sixth form library, of English poems and novels and *belles-lettres* generally, to complete the process.

One of the points in the system which even then distinguished us from most sixth form boys, I think, was a thing which became utterly unpopular and out of fashion almost everywhere a few years later; I do not know how the case stands with it now. This was extremely copious learning by heart of Greek and Latin poetry. I do not remember that this was much done in the lower forms, where in most schools it was then more common, and I can see now, though I don't know that I ever troubled myself about it then, the rationale of the difference. We did not waste much time in actual repetition, and so far as I remember, anyone was at liberty to keep his seat when his turn came, and signify ignorance, without special rebuke. But in the monthly class examinations, those who had learnt could show their knowledge by the not cumbrous but infallible method of setting down the first and last words of the lines, and this counted very largely for general position. (A wiseacre once asked me how boys were prevented from learning the first and last words *only*, and I requested him to try the process. I don't know whether he did). By this means I think I learned, in between three and four years, the first three books of the *Aeneid* and the *Odes* of Horace, some Homer, and most of the iambic part, with some of the choruses, of two or three Greek plays. And I venture to think that the common denunciation of such learning as rote-work, mechanical, unintelligent, and the rest, is itself about as unintelligent as anything can be. It is, to begin with, infinitely better that if a man wants a quantity or a construction, a vocable or a phrase, he should be furnished with it by Virgil or by Aeschylus in the chamber of his own memory, than

that he should have to hunt it up in grammars and dictionaries. But this is not so much to my present purpose as is the advantage obtained by having, in the same memory, the permanent possession of large patterns and examples of the most perfect literary form that the world has produced. I do not believe much in *memoriter* teaching of a boy's own language. He has not to expend sufficient brain work on that, he gabbles the matter too easily, and it does probably get soiled and rumpled in the process. But in the classics (and, if I may venture to say so, in the foreign modern languages also) I believe it to be not only a great help to exact scholarship, but one of the very best possible *adminicula* to the teaching and learning of literature.

Another feature, still more peculiar to the school, and to many persons I know likely to be still more questionable, was the licence we had, in the same monthly examinations, of translating verse into verse. I am well aware of two objections to this which, long before I have got these words out, will have probably occurred to many here, that by allowing it you provide for lax and inaccurate translation of the original, and that you almost supply an incentive to slovenly diction and versification in English. No doubt you do, if the system is badly worked. But this may be said of most things; and I am sure none of us here present, if he found a boy frequently erring in this way, would hesitate in his case to recall the privilege. On the other hand, the process is certain, in anyone of the age of sixteen or thereabouts who has any literary faculties at all, to arouse them. You get rid at once of the mere "construe"—that abomination, at least after the merest rudiments are passed, not merely I suppose to gods, but I am sure to men, and I should think to fiends. You must have *some* grasp, however faint and erroneous, of the literary value of a passage of Lucretius or a passage of Aeschylus before you can even attempt to English it in verse; while you may ram your way "at great blows of dictionary" (as the French say) through either in prose, without feeling what distinguishes the former from Erasmus Darwin and the latter from Sheridan Knowles.

But one of the most powerful and obvious engines for combining the literary and linguistic teaching of ancient and modern languages, and insuring that it *shall* be literary, is in connection with composition in Greek and Latin. Of course, in the earlier stages of the teaching of this, the pupil must necessarily be *in statu pupillari*, that is to say, in leading strings; you must pick and choose and, perhaps, even frame his originals for him very carefully, and guide his hand in the making of his copy pretty frequently and pretty closely. But when a certain degree of expertness has been attained, the reins can be loosened, and the field of exploration and expatiation opened more and more widely. I confess once more, frankly, that for the beginnings and direction of my own interest in English literature, I know no book of literary history, no book of literary essays, no anthology, nothing of the kind, to which I owe half the debt that I owe to those two admirable handbooks of the late fifties and early sixties, Holden's "Foliorum Silvula" and his "Foliorum Centuriae." In the former (it was, let it be remembered, before the author of "Men and Women" had been generally "discovered"), I first read Browning; in the latter, I made first acquaintance, if I do not mistake, with that magnificent passage of Mr Froude's on the close of the middle ages, which hardly falls short of Sir Thomas Browne himself. It was a custom of the school that the head boys of the sixth form themselves chose the passages for the week's compositions, which were submitted to, but almost as a matter of course approved by, the headmaster. And the comparison and discussion of these passages furnish me with one of my earliest memories of practical literary criticism. In fact, if I were myself arranging books of the kind to-day for the highest forms of first-class secondary schools, and for university use, I think I should extend the field of comparison and literary suggestion by including a certain number of passages from the best writers in French and German for translation into Greek and Latin. It is astonishing to what an extent this process of "shifting the grip," as I may call it, of exerting the literary muscles first to get hold of the meaning and

shades of the original, and then to reproduce them in another language, stimulates and develops those muscles themselves. And this is why I have never much liked, except in the very earliest stages, a process which has high and ancient authority, the process of retranslation. For here, the most important part of the intellectual exercise is done beforehand for the worker, the food of the eater is given him half-digested already. You may get a more correct result, but not half so valuable a process.

But it may be said that all this time I have merely been dealing with indirect and side-long methods of literary teaching, that I ought to grapple more straightforwardly with that teaching as such. I am by no means certain that the challenge is wholly a wise one, or that the direct and *separate* teaching of literature as literature is any part of the business, at least of schools. It is their business to prepare for it,—to make its ways smooth in the future, rather than to engage in it for the present. Whether we shall ever get the public back to the understanding of the fact that it is the business of education, especially of school education, to teach a few things well rather than many things badly,—that it even is its business rather to produce a habit of mind that can learn anything than to teach any particular thing at all, is more than I can undertake to say,—it is certainly not a thing about which I am at all sanguine. At any rate, though I have, perhaps, written as many literary histories as most people here present, I am by no means inclined to recommend the study of literary history too early. And I know nothing more likely to suggest false knowledge and encourage real ignorance than the kind of literary history which alternates scraps of mostly second or third-hand criticism with snippets of inadequate extract, and presents the conglomerate as pabulum to the unpractised digestion of the novice. A really good primer, to give a sort of outline sketch-map of the subject, is of course not a bad, and, may be a very good thing; but to what extent it is likely to be assimilated and remembered, otherwise than as a kind of soul-killing store of second-hand dicta, I am again not so sure.

One thing, however, I am pretty sure of, and that is, that you can hardly begin too early (though in the lower forms, it must, of course, be done with strict consideration of the faculty of the recipients) the practice of giving a really literary account of the authors who are linguistically read. Here you have your real body to dissect, and to illustrate your observations by, not merely a few dead diagrams and dry bones to hold up as instances. It is, perhaps, rather unfortunate that considerations of so-called "easiness" and "difficulty" so much determine the stage at which authors are read; but, even so, a good deal more might probably be done than is sometimes done with them in the purely literary way. You can hardly expect a boy, at the age at which boys ought to, and sometimes I hope still do, begin the "*Anabasis*" to recognise the brilliancy of Merimée's comparison of Xenophon to Froissart. But you may lead him some way towards it by bringing out the resemblances of Xenophon to Scott or Kingsley, and showing him how the Retreat, if not the Advance, has all the colour, the scenery, and the dramatic arrangement, if not the character, of a great historical novel. And as you go on you can do more. Any book of Homer or of Virgil will give you opportunity to drive the nail as, and where, it will go, as to the difference of epic and romance, as to the comparison with Milton and with Spenser. Any play will suffice to lay the foundations of some knowledge of the history of dramatic criticism; any ode of Horace to perform the same office in regard to artificial lyric; any oration of Cicero or book of Cæsar or Sallust, to begin tracing the outlines of the nature of prose style. But above all, no author, as it seems to me, should be read without at least some attempt being made to "place" him in regard to the history of his own literature, and that of his own kind or subject. No matter that for a long time the knowledge so gained will have frontiers of ignorance and darkness: it will serve all the more as a starting point, and a temptation to explore farther and drive them back. On many members of an average class the details given will fall, of course, as seed on barren ground, but that is

inevitable, and will do them no harm. On some they will pretty surely serve as seed on good ground, with the true evangelic result.

But I would by no means have this literary treatment confined to a prologue, or an episode, or an appendix of the teaching, which can be taken or left like the corresponding parts of a book. Even in the lower forms to some extent, and in the upper with increasing frequency, there are constant opportunities of throwing in literary approximations, illustrations, germinal hints. For instance you are reading *Od. I. 23*, and you come to *veris adventus* with the suggestion to substitute for it *vepris ad ventum*. You may if you like, treat this from the bare point of view of textual criticism with reference to authorities. You may go a step farther in the purely literary direction, and say which seems to you the more Horatian or the more poetical. But if you have the teaching of literature really at heart, you will be able to draw the attention of those in your class who are fit for such things, to the curious fact, that in these two readings there are contained, certainly not of malice prepense, two great theories or systems of poetical appeal—that mainly to the intellect, and that mainly to the senses—on the one hand the “approach of spring” with its vague and various suggestions, and on the other the shiver of the bramble in the wind with its shadow against a possible wall, and its nodding and crossing with the background and foreground of other plants. Nay, it would be worth while, for the potluck of the future, to point out further that Shelley would almost certainly have written *veris adventus*, and Keats most probably *vepris ad ventum*.

Or you are reading the *Agamemnon*, and you come to

ὀμμάτων δ' ἐν ἀχηνίαῖς ἔρρει πᾶσ' Ἀφροδίτα.

You will not, of course, miss at least the two possible renderings which locate the ἀχηνία respectively in the eyes of the statues and in the eyes of the beholder: but you may or may not proceed to draw attention to the wide literary and poetical difference between

these renderings, and you may or may not "improve" the passage as affecting the charge, sometimes brought against classical poetry, of being barren in "sentimental" or "subjective" tendency. If you do, you will be making the teaching *pro tanto* literary: if not, not.

I hope no one here present will for one moment imagine that I am putting these suggestions and illustrations forward as anything wonderful or new. They are, of course, instructions to one's grandmother, *secrets de polichinelle*, things known to everybody, and most likely practised in whole or in part by most of us who have, at any time, had to do with the teaching of languages. Only, I think, it will also be within the knowledge of most, if not all of us, that they are not *universally* practised, that certainly not all teachers everywhere and always do practice them, do even recognise them as applicable and desirable. I have myself come across men—excellent scholars in their way, pupils of famous schools, and famous masters—who have had no inkling of this kind of study at all, who regarded the traces of it, and the following out of it in others not so much with contemptuous disapproval (though I have known that too) as with unfeigned and amusing surprise.

I have hitherto confined my remarks to the giving of a literary colour to classical teaching mainly (though I mention modern in the title of my paper) partly because I am addressing a Classical Society, partly because what I have said of the one matter applies almost indifferently to the other. But there is one modern language in the teaching of which I am specially interested, and as to which I should like to say a word or two. I have the very profoundest belief that you cannot teach English literature, or English language, in any really satisfactory manner, if you are debarred from comparison and illustration with and from these classical tongues to which the language owes so much and the literature so much more. And I have observed, with the greatest concern, during the nearly ten years which have passed since I was appointed to the Chair which I hold, not merely the increasing difficulty of getting these all-important illustrations and

comparisons understood, but also another difficulty which not a few of my hearers might, I think, do something to lessen if they would. It has always been understood in the University of Edinburgh that it is desirable not to take the English class until as late in the course as possible: and there are authoritative counsels put forth to that effect. Unfortunately, in the peculiar conditions of the present curriculum of the Scottish Universities—conditions which, I hope I may be pardoned for saying, I have regarded and regard with an amazement as respectful as possible but never diminishing—under the conditions, I say, of haphazard and ungoverned option and arrangement of subjects which prevail, there are no means of enforcing these counsels. And every year I find more and more first-year students taking my class. They have done something before which is also called “English” and they think that they can get through easily. It is possible that some of them find themselves mistaken: but that does not atone or compensate for the fact that neither those who fail, nor those who just scrape through, can have really profited as they should profit by the opportunities open to them. I think that secondary school-masters might do a little good by advice to their *Abiturienten* always to take Latin and (if they take it at all) Greek before taking English, and so, though it is something of a digression, I mention the matter.

To return, you will observe, of course, that the few observations I have thrown out are not in the nature of a formal programme. They do not threaten any oppression or over-pressure to that Little Mary of the educational system—the timetable: they do not demand that room shall be made for fresh specialisation or fresh smattering. Their suggestion is one itself of suggestion chiefly; it looks to the inculcation of a literary *habit*, to the suffusion of a literary *colour* in the teaching of all languages, ancient and modern, foreign and vernacular, rather than to the fencing off of certain hours and certain courses for something ticketed and stamped as “literature.” It proposes far less the imposition of a new burden than the lightening of the old by

suggesting a new interest to, at least, some students. I say at least some, because I quite recognise that the purely literary interest is not universally even dormant, and that in some cases you cannot awake it. But I believe that in many you can, and that more often than is sometimes thought. I can say this—not in the least with the intention of putting a feather in my own cap but as a matter of pure experience—that though the teaching in my own class is almost purely literary and even neglects some aspects of the matter that commonly go by that name, I have never in one single year failed to receive from students, more or fewer, who had got their certificates, who were not going to read for Honours, who did not want testimonials, and had no other reason for ingratiating themselves—assurances that they *had* “learnt to read” and to enjoy reading for reading’s sake. That seems to me the object and the test of what I have here meant by literary teaching: and I believe it to be possible, and am convinced that it is desirable, to begin such teaching quite early—perhaps earlier than it is generally begun; and to extend it very widely, perhaps more widely than it is generally extended. Only, of course, in order to do this the teacher must himself not merely have some knowledge of literature but must feel some interest in it as such. If he has not got at hand the parallel instances, the mediate and higher generalisations and inferences, the grasp of differences and agreements, the classification of documents and kinds, he cannot bring them in: and if he regards them merely as so much additional top-hamper, he either will not bring them in at all or will not bring them in interestingly. Much, again, though not everything, will depend upon his material. I suppose everyone who has any business to be a teacher, after a little experience of his scholars or students, gets to feel their mouths, as a rider feels the mouth of his horse, and knows what can be done with them and what cannot. With a class containing a few very promising or many tolerably promising persons, more of this literary application may, of course, be given than in one of unmixed dullards; but I should doubt whether any large class

ever consisted wholly of these. At any rate the opportunity may always be given, the bait now and then, in any case, cast.

Professor MAIR, Edinburgh, said it was not an easy thing to follow Professor Saintsbury — a man who had “taken all knowledge for his province.” He could only say that in his humble way he was trying to follow what Professor Saintsbury had just been preaching. He tried to remember that Greek was not a thing by itself, that the Greeks were not a people who had no affinities with other peoples. He even feared that some of his students sometimes thought that, by going into the by-ways, he had sometimes taken illustrations not quite dignified. Still he was quite sure that the literary method was the only useful way of dealing with a language. Textual criticism by itself was vanity and vexation of spirit. So far as Greek was concerned, it was only by taking it in the literary way that it could be kept alive.

Professor HARROWER, Aberdeen, said he had been greatly delighted with the paper. In his university the subject of Greek was attacked some forty years before people in the South knew that it was in danger. One of the strongest arguments against it was that they never got “to the literature.” The charge gave him great anxiety for a long time, because he never dreamt that people wanted to learn lists of names and dates, and he had always thought that admiration of beautiful things came by grace. Suddenly it dawned upon him that he had been teaching literature all the time. He thought it most essential to get reading in large masses with a class.

Professor J. WIGHT DUFF, Newcastle-on-Tyne, referred to the experiment made by the University of Durham in instituting a degree in letters. That degree was given after a curriculum of three years, and about three-fifths of the teaching was language

Teaching of Ancient and Modern Languages. 43

and literature. One essential element was English and two other languages. Those usually taken were Latin and French. There was also a place for subjects like Philosophy. The object of the teachers was to give as much of literary flavour as possible to their work, and to impress the students with some conception of the mass of an author's writings. In addition to knowledge of prescribed books, they expected the students, or at least encouraged them, to read others by the same authors for themselves. If the *Alcestis*, for example, was prescribed as one of the Pass Degree books in Greek, he required his students to read several other plays by Euripides—even in English translations. This enabled them better to relate their books to other great works in the same kind; and it minimised the horror of cramming manuals of literature. He thought classical lecturers had been too shy about asking students to read good English translations. He had also found aptly chosen Unseens very useful as literary illustrations of lectures required by the University on subjects like Roman Epic, Lyric, and Satire. (Applause.)

Mr GEORGE SMITH, Merchiston Castle, Edinburgh, said it seemed to him that what they had been getting down to was this, that the spirit in which they taught was more than the matter which they taught. The personal enthusiasm was of more importance than anything else. At the same time, many of them had been making the discovery that, while they had thought they were only "grubbers," they had been teaching literature all their days, and that in their Greek and Latin studies they were dealing with the vital presentations of vital thoughts, mastery over which enabled them thoroughly to dissect what they found in modern literature.

Professor BUTCHER said there were many different ways in which love for literature might be created. With some it began with an interest in minute grammatical distinctions, or a desire to get at the precise meaning of a word. With others it came by

reading large tracts of literature. Personally, he had recollections not unlike those of Professor Saintsbury, that it was an attempt to compose in another language that first made him aware what an artistic thing English could be. It was a very rare thing to get an appreciation of literature until the learner had acquired some other language than his own.

Passing to his experiences in America, he mentioned that some of the most thinking Americans found one serious flaw in their new methods of education. Starting from the kindergarten, the impression had arisen that they must make all education, not only that of babes and children, but also that of young men, and even of adults, a continuous variety entertainment. (Laughter.) There must be no such thing as drudgery. They must have painless methods. (Laughter.) According to this view, the one fatal thing in the old system of education was effort, stern discipline, concentration of mind. Now many were beginning to feel that "painless methods" and the multiplicity of subjects were the bane of education. (Applause.) If they were to get back to any sound principles, they must have subjects which would not only rouse interest, but would demand effort. (Applause.) In this country he had no doubt they had gone rather too far in attaching importance to effort without interest. In America they had gone too far in making it all interest without effort. He was much impressed by what a business man there said to him. In New York, speaking about university and secondary education, he said that they preferred university graduates, as they found them more thorough in their work, but he had come to the conclusion that many of the subjects now studied at the university were soft subjects, which did not demand mental effort or the power of concentrated thought, and that he looked out for men trained in classics as almost the only men who knew what real hard continuous effort meant. (Applause.) He (Professor Butcher) thought that was a valuable tribute to their study. (Applause.) Another man in New York who had a great deal to do with education, talking of the Mosely Commission

said that he had read the whole of the reports through very carefully, and there discovered the strongest argument in favour of a classical education that he had yet come across; for in studying the antecedents of the men who wrote the reports, he found that those who had been trained in classics were more luminous in their treatment of the facts, and showed a grasp and mastery which were less apparent in the others. (Applause.)

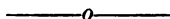
The point then of his digression was this. They were asking what were the best subjects to create literary interest in education. Well, he felt that the subjects ought to be such as were themselves perfect specimens of literary form, and fitted to appeal to the imagination and to create interest, but also of a kind which required severe precision and logical thought, and which, in addition to creating interest, demanded effort. In concluding, Professor Butcher pointed out how the classical languages were fitted to combine literary interest with a tonic and bracing influence on the mind.

The PRESIDENT said he felt that this had been one of the most successful meetings the association had had. The committee had tried to get a paper on some subject of great practical importance, and one of general literary interest enforcing the fundamental principle of the association. They could not have had either of these functions better performed than they had been that day. (Applause.) He moved a hearty vote of thanks to Professor Saintsbury, and also to the Local Committee for the excellent arrangements which they had made for the meeting.

On the motion of Professor Butcher, a vote of thanks was passed to Professor Ramsay.

MEETING HELD AT ABERDEEN,

On SATURDAY, 11th MARCH 1905.



THE SIXTH GENERAL MEETING of THE CLASSICAL ASSOCIATION OF SCOTLAND was held on Saturday, 11th March 1905, in the Natural History Class-Room, Marischal College, Aberdeen, under the chairmanship of Professor G. G. RAMSAY, LL.D., Glasgow, President of the Association.

The President moved that Rule 4 of the Association be amended so as to admit of the appointment of not fewer than four vice-presidents. He said it seemed to him very desirable that every district of Scotland should be represented among the prominent office-bearers, and that not only the universities, but the schools in each district should be represented. It would be desirable to add to the number of vice-presidents without necessarily limiting themselves to any particular figure; but on the principle that all the four districts which were the centres of the Association should each be represented by a vice-president, and that, as far as possible, there should be an equality between those who specially represented the universities and those who represented the schools.

Professor Burnet, St Andrews, seconded, and the motion was unanimously adopted.

The following gentlemen were then appointed additional vice-presidents:—Professor BURNET, St Andrews; Mr H. F. MORLAND SIMPSON, rector of the Aberdeen Grammar School; and Mr WILLIAM MAYBIN, rector of Ayr Academy.

The Secretary stated that the General Committee recommended the appointment of the following gentlemen to act as a Special Committee of the Association on the subject of Latin Pronunciation:—Professor W. R. Hardie (Convener), Rev. W. A. Heard, Professor Burnet, Wm. Maybin, Esq., Thos. Adams, Esq. Mr Lobban added that the Classical Association of England and Wales had appointed a committee for the same purpose, with instructions to confer with the Scottish Association. Professor Hardie's Committee will report to the next General Meeting of the Association.

The papers read at this meeting were as follows:—

“Some Readings and Renderings in the Odes of Horace,”
by JOHN MARSHALL, LL.D., Edinburgh.

“Suggestions as to the Teaching of Greek,” by Professor
MAIR, M.A., Edinburgh.

THE PRESIDENT'S ADDRESS.

The President said he had no desire to take up too much of their time, but there was one question in the air at that moment which so deeply concerned the future of classical education in Scotland, and was so much in the thoughts of all who desired to promote the objects of the association, that he felt himself compelled to say a few words upon it. It was one which affected Scotland only, and especially that part of Scotland of which Aberdeen was the academic centre, a question on which the educationists of that district had expressed themselves with no uncertain sound—that, namely, of the effect which recent educational changes were likely to have upon that fine old Scottish tradition which put within the reach of every boy or girl of superior parts an opportunity of obtaining, in his own parish

the elements of that kind of higher education which might raise him or her to any position in the land for which education and brains were the passports. There was another matter of still greater importance on which he would have liked to speak which affected the whole future of British culture, the much vexed question of compulsory Greek at Oxford and Cambridge. That was a question which he thought had been put very badly, very falsely, very illogically before the country, but a definite stage in the controversy had now been reached, and before it came up again for further consideration he trusted that a broader and more scientific scheme would be put forth, which would satisfy the just demands of those possessed of Greekless minds or destined for Greekless occupations—if there were any such—without their having to commit the national sin of pronouncing that a man could obtain the highest distinguishing mark of literary culture in this country without any knowledge of the Greek language or the Greek literature. Reserving that topic for some future occasion, he wished now to speak of the banishment, as many of them would call it, of the vital secondary subjects—especially classics and mathematics, and to some extent, modern languages also—from many of those country schools which had been for generations the pride of Scotland, and especially of their northern counties. And if banishment was too strong a word, if banishment itself, in some cases, must be regarded as both necessary and desirable, many of them complained, and he believed justly, of the discouragement of those subjects, or at least, the half-hearted and side-door encouragement meted out to them in consequence of the Code of 1903. On the whole scheme of supplementary courses, as laid down by that Code, and expounded by the circular which explained it, he had expressed himself fully and strongly in his address to that association in November 1903. To the opinions which he then expressed upon the materials then before them, he still adhered; but he acknowledged with satisfaction that in the working out of that scheme there had been shown, on the part of those in whose hands their educational

destiny lay, a desire to abate somewhat from the extreme rigidity of the terms in which it was set forth, and to recognise somewhat the cardinal principle on which all statesmanlike reform must proceed, viz., that in establishing any new system, with new ends, many of which must be problematical and might prove of doubtful utility, true wisdom consisted in preserving, not in wiping away, what had proved itself admirable in the old. Now, he ventured to say that there had been nothing more admirable in our Scottish system of education, nothing so nationally beneficial, nothing so unique, as the fact that every lad of parts, in any part of the country, might have the opportunity at his own door of having his intellectual powers awakened and developed by entering upon the study of those severer subjects, and laying the foundation of that kind of mental discipline, through which alone a man could make the most of the powers within him and rise to positions of usefulness and honour whether in public or private life. Not every one of Napoleon's private soldiers rose to be a marshal; but as every one of them was said to have a baton in his knapsack, so he would like to make every young scholar in Scotland feel that he carried an educational baton in the bag that hung upon his back.

Now he had some right to take an interest in that question. It was in connection with that special point that he first took a part in public educational affairs in Scotland. In 1868 and 1869, when a Scottish Education Bill first hove in sight, the Senate of Glasgow University took up the question of the relation of the university to Elementary Schools. They pointed out how largely the universities were recruited from parish and other Elementary Schools, and how widely higher education had been hitherto diffused in Scotland; and they protested against the imposition upon Scotland of the then famous Revised Code, which knew nothing of higher education, and which recognised no claim for State aid to education at all except for the children of the *bona fide* labouring poor. Year by year up to 1872 they agitated against this view; and other universities joined them in deputation upon deputation

to headquarters; they quoted, even then, the admirable results produced under the Dick and Milne Bequests, as showing that the existence of a higher education in a school raised its whole tone and character; and more important still, that, as a rule, the schools that were best in their higher work were best in their elementary work also. Well, in the end, they succeeded in obtaining the famous words included in section 67 of the Act of 1872: "That the standard hitherto maintained in the Elementary Schools of Scotland should not be lowered; and as far as possible as high a standard should be maintained in all the new schools to be provided under the new Act." That section had ever since been regarded as the educational palladium of every Scots boy or girl—giving every one of them the right to have the chance of a higher education in the ordinary schools of the country. There was many a hard tussle to get these words inserted; they should never have gained them at all but through the sympathy of Sir Francis Sandford, who was at that time head of the English Department and who never failed in sympathy for Scottish education in all its branches. He (Professor Ramsay) remembered especially one argument he had with Mr Robert Lowe, the inventor of the Revised Code, which he cut short most characteristically by saying, "Well, I'd as soon have the State paying a man's butcher's bill for him as paying for the higher education of his children." And now they might allow him to mention the facts they produced from Glasgow at that time to show the connection between the university and the Elementary Schools. In the year 1868 they ascertained that out of 568 students in the Arts Faculty no less than 235 had been educated entirely at Elementary Schools; 130 more had been partially so educated—not counting 49 educated privately or outside Scotland—and only 130 had been entirely educated at Secondary Schools. Taking the results of all the faculties combined, the proportions were almost the same. Excluding foreigners and those privately educated, 45 per cent. of their students had gained the whole, and 25 per cent. more than half of their previous education at Elementary Schools.

Not more than 20 per cent. came from Secondary Schools. Of the whole number of Arts students in that same year nearly one-fourth—22 per cent.—were teachers, many of them already engaged in school work, and nearly the whole of these had been trained at Elementary Schools. It would be interesting to see how things stood now. He had always carefully noted the school antecedents of his students, and he found that the above proportions remained pretty constant until the passing of the Universities Act of 1889. Thus, for example, in the session 1875-6, out of a total of 423 students in the Latin classes 36 per cent. had been wholly educated at Elementary Schools, 11 per cent. had received part of their education in such schools, 22 per cent. only came from Secondary Schools. Coming down eleven years later, they found that in 1886-87 out of 455 Latin students the numbers were:—entirely from Elementary Schools, 42 per cent.; from Secondary (a slight rise), 30 per cent.; mixed between the two, 22 per cent. The rest were educated outside Scotland. Again, in 1888-9, the last year before the Universities Act, the figures were:—purely Elementary, 43 per cent.; mixed, 9 per cent.; Secondary, 41 per cent. Thus, taking the period of twenty-five years before the passing of the late Universities Act, students educated entirely at Elementary Schools distinctly outnumbered those from Secondary Schools; and if those educated privately or outside Scotland were omitted, formed nearly one-half of the entire number. What was the state of things now? The state of things now, from causes which they all understood, was that, apart from those who were teachers, the scholar wholly educated at an Elementary School had practically been wiped out of existence. In the present session, 1904-5, leaving women students out of account, there were 206 students in the Latin class. Of this number 190 had passed the Higher Preliminary in Latin; the remaining 16 had failed to pass that examination and were attending as private students not qualified for the degree course. Of the 190 students qualified for the M.A. course, 112 had a full course of three years or more at a Secondary School, including a few Higher

Grade Schools among the number. Of the remainder, no less than 65 had been pupil teachers (one an assistant teacher) mostly at Elementary, some at Higher Grade Schools; 12 students, who were not teachers, had a mixed education; and only 5 in all, not being teachers, had received their education at Public Elementary Schools. Thus a revolution had been accomplished; and he would like the public to realise its extent. They all knew the main cause of it: it was that the universities, in the interests of higher education, had imposed a severe test for entrance to the degree course; that the numbers attending the universities had in consequence been greatly diminished; that schools which were wont to prepare scholars for the universities could prepare them no more, and that a large class who used to find their way open to the university, found it no longer open to them. Meanwhile, the State had done nothing to repair this particular deficiency, except for the benefit of those whom it had thirled to the teaching profession. Instead of that, it seemed willing to withdraw opportunities of instruction in university subjects from schools and districts which enjoyed them before. It was ready to impose on clever boys and girls of twelve, as a condition of higher knowledge the penalty of exile from their homes; and, instead of building upon the experience of the past and strengthening the teaching of the subjects which had heretofore been found the most fruitful, was giving way to that craze for novelties which was the besetting foible of our time; substituting for the old tried courses new courses of untried educational utility—courses which, as Mr Cheyne of Alves had lately well said, had been “born of industrial panic.”

Now, as to the special subject before them—that of preserving for rural schools the beginnings at least of secondary education in the old Arts subjects, three important pronouncements had recently been made in the north. There was the meeting held in Aberdeen on 18th February of this year between Sir Henry Craik on the one side, and representatives of the Aberdeen Secondary Teachers' Association and of the Educational Institute on the other; there was

the excellent address delivered on 22nd January to the Inverness Branch of the Educational Institute by Mr James D. Cheyne of Alves; and, first in point of time as well as of importance, the remarkable and extraordinarily interesting report by Professor Laurie on the working of the Dick Bequest Trust from 1890 to 1904. He must add one word of respect for the excellent work done for Scottish education through a long and active life by Professor Laurie, now retired from his Chair. This report was an abiding monument to him, and he (Professor Ramsay) could not express too strongly his agreement with all the educational aims and principles set forth in it. How excellent and how simple was the system of the bequest that he had administered! First, a modest payment for good qualifications on the part of the teacher; second, a modest capitation grant upon the whole number receiving efficient education in higher subjects; third, a further modest capitation grant for passing certain definite examinations; fourth, a satisfactory report upon the work of the school as a whole. And how admirable the results! During the ten years ended December 1888, an average of 86 boys and girls annually were passed on from the rural schools in the three counties to the more skilled occupations and professions. In 1903 the proportion was the same, except that more scholars went on to the training colleges. In that year the total number of scholars attending advanced classes in the schools of the trust (all qualified by merit certificate or equivalent) was 2609, and these earned between them 1358 leaving certificates of all grades, whether lower, higher, or honours. This report afforded most stimulating, and, at the same time, most melancholy reading—most stimulating, because it showed how much could be done in the way of developing the brains of a whole countryside, and of lifting up nature's elite into the higher paths of life, by a very moderate expenditure of money, if only it was expended on wise principles; very melancholy, because it was sad to reflect that in a generation which was all agog for education, which had added millions to our educational budget, no precedent

had been taken, no lesson learnt from the administration of a scheme which had stood forth on a small scale as a beacon light to educational enthusiasts for three-quarters of a century; and that at the present moment, when the educational age had been extended to fourteen, when thousands of new scholars were in consequence being taken into our schools, when there was actually no limit to what the country was ready to pay for educational objects—that at such a moment the latest improvements in our educational laws threatened seriously to turn out of country schools—or of some of them—the very subjects which had given them their pre-eminence. Nay more; these same studies, by which Scottish brain had been so largely fed and Scottish prosperity so largely promoted, were not even given a definitely acknowledged place as one of the supplementary courses; were not even allowed to rank on an equality with the various subjects—many of them excellent subjects, some of them fancy subjects, and as yet quite untested subjects—which had been introduced into the new system. Now, what were the reasons for this apparently retrograde movement, for this cutting down of the opportunities of the higher learning open to the country school? How far was it a necessary condition of that better organisation and consolidation of our educational system as a whole which we all desired? He read Sir Henry Craik's remarks made on the 18th of February with great interest. Sir Henry Craik proclaimed himself a believer in classical education; but when he (Professor Ramsay) read that men who had worked early and late, probably before hours and after hours, to help on a few promising scholars to higher things, and to keep up the reputation of their school—when he read that such men met with no encouragement, but were twitted with having so poor an aim as that of bringing in £6, or £8, or £10 to the income of the school, he felt, he confessed, that official chilliness had sunk to its zero. Sir Henry further laid great stress on the difficulties in the way of the Department created by the sudden influx of new scholars up to the age of fourteen. Now he (Professor Ramsay) took it

that they were all in favour of a better grouping, a better correlation, of schools. They had all desired to see Secondary Schools of every kind better equipped, better differentiated, and drawing to themselves, under natural conditions, as many scholars as could conveniently attend them. They also fully realised the difficulties created by the sudden influx of new scholars up to the age of fourteen, the great majority of whom must be educated with a view to the lives they would have to lead, and not to any other. But, if many new scholars had to be provided for, was that any reason why scholars of the old class should be worse off than they were before? And might not these new scholars be themselves of superior parts, with the ability to rise in life like so many a scholar of old? Did that argument not savour somewhat of the grand old Tory principle that a boy should be educated suitably to his station in life, and not so as to help him to rise above it? And if so many more were left on till fourteen, was not that a reason why a greater proportion, not a smaller proportion, of the whole number—all who showed early any decided ability—should be given a chance at a sufficiently early age of beginning the higher subjects, so as to have made some good progress in them by the age of thirteen or fourteen? What could be done by good teaching for clever boys of fourteen was well shown by English Preparatory Schools. The boys who could get entrance scholarships at that age to Eton or to Winchester were excellent scholars, almost fit to pass the Higher Leaving Certificate examination. To gather into Secondary Schools, or into Higher Grade Schools, as many scholars as possible, and at as early an age as possible, was excellent; but many districts, many homes, had no such school within reach. It was not good for a child of twelve to be taken away from home and home influences; many parents could not, many more would not, send them away at that age. Even daily railway journeys were not good; serious complaints had been made of the deterioration of manners and loss of family influence caused by young boys and girls flocking into the large towns to school. Every frequenter

of morning and evening trains near such cities knew how that came about. If, then, promising children could not and ought not to be removed from their homes too soon, provision ought to be made in all country districts which had no Higher School within reach, to let such pupils have the chance of beginning, before twelve years of age, the higher university subjects—languages, ancient or modern, mathematics, along with English and history. Let intelligent nature-study form a part of all courses; but let the special and extra prominence and extra time now being given to science, whose educational value has yet to be appraised, be departed from; let every Higher Grade School be allowed to have the option of a language and mathematical course to rank upon an equality with the present commercial and science courses; let science be removed as a necessary condition from the course required for the intermediate certificate—in short, let the different sets of subjects, the old and the new, be put upon an equality, and treated in the same way financially and otherwise, and he had no doubt whatever which of them would turn out the best men, which would be found to provide the finer intellectual discipline, and to supply what was most needed to maintain the intellectual stamina of the nation.

Some Readings and Renderings in the Odes of Horace.

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FOR some years past it has been one of my relaxations to attempt as adequate a rendering as my powers permitted of my best-beloved book, the "Odes of Horace." I was perfectly well aware at the outset that an abstractly adequate rendering, whether in prose or verse, was a quite visionary undertaking; and years of labour have only deepened and defined my convictions in that regard. But an ideal only charms the more because it is unattainable; and, at any rate, in the course of the voyage to those blessed isles, I have learned something more, at least, of Horace's perfectness, and learned too, I think, a little more of what English can do, as well as of what it cannot.

The principles of such an ideal translation defined themselves somewhat thus. *First*,—Every idea of Horace's as expressed line by line in the Odes should appear clearly in the translation; *Second*,—No idea that is not expressed there, however supposedly congruent or even decorative, should be foisted into the translation, whether to eke out one's halting lines, or for any other purpose whatsoever; *Third*,—The diction of the translation, if not

Some Readings and Renderings in the Odes of Horace. 59

poetical—for this the niggard gods would probably deny—should, at least, have so far the manner of poetry, as to convey the fact to the reader that the *disjecta membra poetæ* were there; *Fourth*,—Dilution or amplification of the original's exquisite reticence and concision should be avoided, even at the risk of a certain obscurity. This, I felt, would be after all a Horatian approximation; for Horace himself not infrequently accepted a like risk for a like object.

These principles in their sum, to my view, pointed to a verse translation of one kind or other; to my view also, they pointed to a verse unrhymed. Now to English ears, one and one only scheme of unrhymed verse has obtained real acceptance; that is, of course, our accented lambics, as made familiar to us in Shakespeare and Milton and Wordsworth and Tennyson. A translation of Horace's Odes into ten or eleven-syllabled blank verse, might be imagined, therefore, as in some important respects a solution, within the limits, of course, of one's poor attainable. But such a translation would fail in at least one very essential particular: it would suggest a uniformity, and even monotony, of design in the construction of the Odes, which, of course, would be the very antithesis of their true character. As we all know, Horace took peculiar interest in the *variety* of his metres, as is evidenced in the very forefront of his work by the fact, evidently designed, that, as Wickham puts it in his introduction (p. 10), Odes 1-9 of book i. "contain, with three exceptions, one of which is made good in the eleventh Ode, representatives of all the metres employed in the" (first) "three books."

Variety, such as was attainable in a metrical system based on a vast number of differing groupings of syllables long and short, is, of course, impossible, when we are limited, at least in the main, to the single rhythm made familiar to us in accented blank verse. The only possible variety left to us is in the length of the lines. A rhythm not too unfamiliar might be got in accented Iambic lines of any number of syllables from four to a dozen. By some such scheme one might represent, at least to the eye, something

of the variety of the original, while, by the free introduction here and there of light endings, something of the gayer, livelier manner which Horace so persistently interchanged with his more stately moods, could be, at least, suggested.

I had reasoned this out pretty fully to myself, and had already developed it practically in a translation on these lines of a number of the Odes, when very unexpectedly I found an ideally authoritative sanction for these views in the translation by Milton of the famous *Pyrrha* Ode (i. 5), which translation I had either never seen before or had quite forgotten. It is quoted in Gow's edition (p. 164) and runs as follows :—

What slender youth, bedew'd with liquid odours,
Courts thee on roses in some pleasant cave,
Pyrrha ? For whom bind'st thou
In wreaths thy golden hair,

Plain in thy neatness ? O how oft shall he
On faith and changed gods complain, and seas
Rough with black winds, and storms
Unwonted shall admire !

Who now enjoys thee credulous, all gold,
Who always vacant, always amiable,
Hopes thee, of flattering gales
Unmindful. Hapless they,

To whom thou untried seem'st fair ! Me, in my vow'd
Picture, the sacred wall declares to have hung
My dank and dropping weeds
To the stern god of sea.

I venture here to append my own version of the same Ode. I do so, not to institute any *impar congressus Achilli*, but simply to show the similarity of scheme which I had been led to work out, independently of the guidance which one would have been only too glad to accept from so mighty a master.

What slender youth, with wealth of roses deck'd,
And all besprent with liquid odours, woos thee
Pyrrha, in grotto cool ?
For whom bind'st thou thy yellow hair,

Some Readings and Renderings in the Odes of Horace. 61

Simple yet exquisite? Alas, how oft
Vows broken gods estranged he'll weep, and gaze
Aghast in callow wonder
At seas by darkling tempests ruffled ;

Who credulous now dotes on thy golden pureness,
And dreams thee ever heart-whole, ever kind,
Nor knows how false thy sheen.
O hapless they to whom untried

Thou show'st thy glitter ! Me the temple wall
Marks with its votive tablet to have hung
My wave-drenched garments up,
To the sea-ruling god a gift.

You will observe that the sole difference of plan consists in a nearer approach to the distribution of the original by a distinction of number of syllables in the third line and the fourth.

You will, doubtless, also have noticed a material variation in the interpretation of the original, not only from Milton's but from the hitherto universally accepted one. I refer to the translation of *aurae* in the third stanza which carries with it a corresponding difference of suggestion in that of *aurea* two lines above, and of *intemptata nites* at the beginning of stanza four. *Auræ* has been universally regarded as meaning very obviously the shifting, treacherous breeze that may now blow in one direction, now in another. Such an interpretation is, of course, legitimate enough ; and the words *intemptata* and *nites* are both quite apposite as applied to the sea. The interpretation also has the apparent advantage that it continues the maritime atmosphere of metaphor which one finds in stanza two in *aspera nigris aequora ventis*, and, in stanza four, in the shipwrecked mariner's gift.

But while these considerations make up on the face of them a strong case, and forbid any least pretence of over-confidence in a contrary view, yet I think it may be worth while considering the possibility of another interpretation.

In the first place, let it be observed that Horace is not averse

to mixed metaphors. A very exact parallel in this respect is found in Ode ii. 5 where a youthful maiden is compared throughout the first two stanzas to a young heifer, not yet fit for the toils of love, a metaphor which is resumed in stanza four, while just between in stanza three, she is called an unripe cluster of grapes.—Od. ii. 5, *Nondum subacta* (Alcaic). My translation reads thus :—

Not yet is She of strength the yoke to bear
With subject neck, not yet of partner's toils
Her share to take, or of a bull
Infuriate for love the stress to endure.

About the verdant fields thy heifer's mind
Still circles, now in streams the summer's heats
Appeasing, now to sport herself,
In dewy shallows 'mid the skipping calves,

Greatly delighting. Cease thy fond desire
For grapes unripe : soon richly dark for thee
Autumn the cunning tinter shall
Stain the full clusters with their purple bloom.

Soon she'll seek thee ; fast speeds unbending Time
And years He makes thee lose, on her for gain
He will bestow ; then Lalagé
With wanton front her mate will soon be butting.

And other mixed metaphors, as of a lioness and a boar, a prize of combat and a judge (Od. iii. 20); a hound and a bull (Épod. vi.); an oak past bearing, and dying embers (Od. iv. 13); might be quoted. Horace in fact seems to *prefer* mixed metaphor: cf. Wickham's notes to Od. i. 35, 20, and 24.

Passing then from this, observe the assonance of *aurea* in line 9, with *aurae* in line 11, and the appositeness of *nites* in line 13. I could not but think of another similar assonance, *discolor unde auri per ramos aura refulsit* (Aen. vi. 204). To this famous Virgilian line Sidgwick appends the note: "*aura* lit. 'the air' or 'breath' of the gold, a very bold stretch of meaning, as though the gleam was an *effluence* from the gold." An image so striking might well have suggested itself to either of the two

Some Readings and Renderings in the Odes of Horace. 63

friends Virgil and Horace; the former was busy with his "Aeneid" from B.C. 27: Horace published his three books of "Odes" about B.C. 24. What is there unlikely in the idea that the image pleased both and was adopted by both? It may be noted that Horace applies the term *aura* to another "light o' love" Bariné in ii. 8, line 24 (see translation later on) and although the metaphor is probably different there, the associated idea, I suggest, is the same in both, as of an *effluence*, to use Sidgwick's word, attractive and dangerous. And that the image was in the air, so to speak, is shown by the fact that another contemporary, Propertius, uses it (ii. 27, 15), *Si modo clamantis revocaverit aura puellae*, though there the suggestion is perhaps simply of an echoed sound. Finally, it is to be noted that Servius interpreted the *aura* of Ode ii. 8, as *splendor*, by analogy with Virgil's *aura auri*.

Let me now add a few examples of other odes or portions of odes in various metres, selecting to begin with in order through the four books; Od. i. 11, *Ne tu quæsieris* (Greater Asclepiad).

Leuconoe, ask not thou, nay 'tis forbid to know
What end for me the gods have fixed, what end for thee,
Nor tempt Chaldean horoscopes. How much more wise
To endure what comes, whether some winters more Jove grants,

Or this, which on sheer rocks the Tuscan sea is spraying,
Our last! Be wise and strain the wine. Since brief our course
Prune distant hopes. Ev'n as we speak, our niggard life
Will straight have slipt us. Seize the day, no later trusting.

Od. i. 22, *Integer vitae* (Sapphic).

He that is pure of life and clean of sin
Hath never need of Moorish darts, or bow,
Or, my dear Fuscus, quiver heavy-laden
With poisoned arrows,

Whether he choose o'er burning Syrtes wastes
To make his way, or over Caucasus heights
Frowning unkind, or to far lands where laves
World-famed Hydaspes.

Thus with myself and a wolf, in Sabine woods
 Singing of Lalagé past bounds I strolled
 Cares all forgot, when though unarmed I was
 He fled my coming.

Yet he a beast such that the Daunian land,
 Brave though it be, in its vast groves of oak
 Breeds not the like, nor Juba's land, of lions
 The sun-parched mother.

Place me where o'er the dull and frost-bound steppes
 No tree is e'er refreshed with summer's airs,—
 Beneath that tract of heav'n which rain-clouds harry
 And sky-god wrathful,—

Or place me 'neath the encroaching sun-god's wheels,
 In land to human dwelling-place denied,—
 Still my sweet-smiling Lalagé I'll love,
 Love her, sweet-prattling.

In stanza three above is illustrated pretty clearly a principle which I deem of the first importance in expressive translation from any language whatever, and whether in prose or verse, viz., that the *constructions* of one language should not necessarily affect the form of expression in another, but that the *order of the ideas* as indicated by the succession of idea-picturing words in the original, that order ought to the utmost possible to be followed in the translation. Of course this is not always possible when languages so opposite in structure as Latin and English are concerned. Thus the famous third stanza of Ode x. (book i.) has I confess beaten me. My version of it is as follows: if anyone can suggest one more nearly reflecting the order of ideas, I shall be much obliged—

Once, when Apollo loudly threatened thee,
 A rascal boy, unless thou should'st restore
 The kine by craft filched from him, he could but laugh
 Fleeced of his quiver.

Od. i. 23, *Vitas hinnuleo* (Fifth Asclepiad).

Thou shun'st me, Chloé, ev'n as might a fawn
 That on the pathless hills its timid dam,
 With many a panic fear
 Of breeze and whisp'ring branches, seeks.

Some Readings and Renderings in the Odes of Horace. 65

Perchance Spring's advent mid'st the light-hung leaves
Hath quivering thrilled, or lizards green a branch
Of bramble have thrust aside,—
Forthwith in heart and knees it trembles.

But not like savage tiger or Afric lion
Do I pursue thee, Chloë, to crunch thy bones ;
Cease at the last so close
Thy dam to follow, for mate full-ripe.

I have no sympathy with the Benteleian amendment *ad ventum*
vepris. Adventus veris to Horace's mind meant a westerly breeze,
cf. i. 4, 1, grata vice veris et Favoni.

Od. i. 37, *Nunc est bibendum* (Alcaic).

Now 'tis the hour for wine, now with free foot
To beat the ground ; now with a festival
Worthy the Salian priests' partaking
'Twas time, my friends, to deck our deities' couches !

Till now 'twere sin to move the Caecuban forth
From bins stored by our grandsires, while a queen
For Rome's high Capitol was plotting
Mad overthrow, and for Rome's empire death,—

She and her filthy crew of plague-scarred slaves,
Frenzied enough to hope for boundless things,
And with the sweets of fortune drunken.
But swift abatement to her madness came

With scarce a single ship saved from the fires ;
Her soul with Mareotic wine bemused
Caesar to no imagined terrors
Recalled, when as she fled from Italy's coasts,

With speed of oars he pressed her (as press hawks
The timid doves, or as in swift pursuit
Huntsman tracks hare across the plains
Of snowy Thessaly), resolved to chain

So dire a portent. But she, minded to seek
A death more noble, shirked not in womanish fear,
The edge of sword, nor sought to win
By swift ship's flight some coast's safe hiding-place

Dared ev'n to look upon her Court o'erthrown
 With eye serene, and with unshaken courage
 The deadly hissing asps to grip,
 That their black venom she might deeply drain.
 With death resolved upon more fiercely proud ;
 Scorning that such as she in hostile sloop
 Should, like some common trull forsooth,
 Be dragged to insolent triumph, she a queen !

Another fine Alcaic is Od. ii. 3, *Aequam memento*.

Have care an even mind when life frowns steep
 Still to preserve, nor less in days of good
 A mind from insolent excess
 Of joy restrained ; for, Dellius, thou must die
 As surely whether all thy years thou'st spent
 In grief, or on some peaceful lawn reclined
 Through days of dalliance hast cheered thee
 With treasured brand of old Falernian wine.
 Why else should soaring pine and poplar white
 A hospitable shade delight to link
 Of branch with branch enlaced ? Or why
 Should swift stream toil in devious course to scamper ?
 Hither the wine-cup and scents and short-lived blooms
 Of the voluptuous rose command to bring,
 So long as fortune and thy years
 And the dark threads of the three Sisters let thee.
 Soon shalt thou go from pleasant pasture-slopes
 Bought field by field, from mansion, and country-seat
 Which yellow Tiber laves ; thou'lt go,
 And all thy heaped-up gold thy heir shall seize,—
 If great thy wealth, thy birth from Inachus' stock,
 It matters not, or whether poor thou be,
 Dragging thy days out 'neath the sky,—
 Victim alike thou'lt prove of pitiless Death !
 To the same bourne we all are driv'n, of all
 I' the urn the lot is spinning, soon or late
 Destined to issue forth, and place us
 In the grim ferryman's boat for endless exile.

Od. ii. 11, *Quid bellicosus*. In this Alcaic, line 21, the phrase *devium scortum* has been much questioned. The adjective has

Some Readings and Renderings in the Odes of Horace. 67

seemed unintelligible, the noun unduly coarse. I think that the first properly understood explains the second. The poet is in haste to cast cares aside and begin the revels: (*cf.* *Quis puer ocius* and *maturret*, and the request to Lydé to dress her hair *simply*, to save time). He would have Lydé there *at once*. But she lives far away (*devium*), and the poet humorously calls her an ill name in feigned anger because of the time it will take to fetch her.

What bellicose Cantabria thinks to do,
Hirpinus Quinctius, or Scythia, that by stretch
Of Hadria's sea is parted from us,
Forbear to ask, nor grasp at far control
Of life that craves so little; past us flies
Smooth bloom of youth, and comeliness, while age
Wizened and hoary of hair bids end
The merry joys of love, and easy sleep.
The flow'rs of spring keep not for aye their splendour;
The moon at times so bright glows not alway
With the one countenance unchanged;
Why fret thy mind, to distant plans unequal?
Why not 'neath lofty plane, or if thou wilt
Beneath this pine-tree lying thus at ease,
Scenting our grizzled hair with rose,
And with Assyrian spikenard's fragrance shining,
Drink while we may? The clamorous Wine-god routs
Corroding cares. What boy will quickest cool
With water limpid from the stream
Cups of Falernian vintage, redly bright?
Who from her bower,—hussy to live so far,—
Lydé will woo? Bid her with ivory lyre
To come with speed, binding her hair
In simple knot, as might a Spartan maiden.

In ii. 20, line 6, there is a much disputed phrase, "*Non ego quem vocas Dilecte Maecenas.*" Gow justly argues that "some term of *reproach*, similar to *pauperum sanguis parentum* is absolutely required, to account for the repetition of *non ego*," and he therefore interprets it as meaning "who (they say) am at your beck and call." Horace of course personally regarded neither his humble

birth nor his intimacy with Maecenas, as a thing to be ashamed of, but both were certainly so regarded by others. He expressly says so in Sat. i. 6, lines 45 *sqq.*

*Nunc ad me redeo libertino patre natum,
Quem rodunt omnes libertino patre natum,
Nunc, quia sim tibi, Maecenas, convictor, at olim
Quod mihi pareret legis Romana tribuno.*¹

This passage (which Gow does not quote) seems to me to settle the interpretation. For the *grammatical* admissibility of the other proposed conjunction, viz., *quem vocas* "*Dilecte*," one might quote Sat. ii. 6, *Matutine pater, seu Jane libentius audis*, (*audis* being simply = *vocaris*); Virg., Georg., ii. 528, *Te libans Lenace vocat*, and iii. 1, *te memorande canemus*. And we shall find later on, book iv. Od. ii., line 49, *Te io triumphe non semel dicemus*, a similarly disputed passage.

The translation, accepting the first view of the meaning, will be—

I, of humble stock
The issue, I whom, dear Maecenas, thou
Call'st to thy table, I shall not
Know death, nor be by Stygian stream shut close.

Of the six great Alcaics which introduce book iii. I select only a few stanzas, Od. iv. lines 41-64, mainly because in these I have been led to venture twice on an original interpretation. The words thus new-interpreted are *intulerat* in line 49, and *hinc stetit* in line 58.

As to *intulerat*, which everyone so far as I know has taken as a statement of fact, this seems to me to be quite incongruous with the magnificent eulogy of the power and majesty of Heaven's high King in the stanza preceding. To my mind the word is

¹*Cf.* also in Augustus' letter to Maecenas proposing that Horace should become his secretary (quoted by Suetonius) "*Veniet igitur ab ista parasitica mensa ad hanc regiam.*" And again "*Sume tibi aliquid juris apud me tanquam si convictor mihi fueris, quoniam id usus mihi tecum esse volui si per valetudinem tuum fieri posset.*"

Some Readings and Renderings in the Odes of Horace. 69

exactly parallel with the well-known *sustulerat* of ii. 17, line 28, which is universally accepted as a vivid hypothesis; and for the *nisi levasset* of the earlier passage, we have here a complete equivalent in the *sed quid . . . possent* of lines 53 *sqq.*

As to *hinc stetit*, which Gow translates "on the one side," adding "apparently on the same side as Pallas, while on the other side stood Juno and Apollo": Wickham, more correctly, I think, so far, understands *hinc* in both cases as simply an emotional repetition of one idea; his interpretation is "by her side." But it appears to me that the true interpretation of the phrase is found by analogy with the well-known phrase *stare ab aliquo* "to support some one's cause," (and I am inclined to take *stetit* aoristically, "took place to support" *cf.* Virg., Georg., ii. 280.

*Ut saepe ingenti bello cum longa cohortis
Explicuit legio, et campo stetit agmen aperto,*

So Liv. xxviii. 33, *Tertia pars, quae in colle steterat*: and Just. v. 4, 12, *Unde stetisset*, (whichever side he took), *eo se victoria transferebat*. *Cf.* Plaut., *Men.* iv. 2, 48, *hinc stas; illinc causam dicis*).

A passage in the Epodes (ix. 17) which Gow characterises as "one of the most desperate in Horace," is I think assisted to a solution by this interpretation. The MSS. generally read *Ad hunc*, which is hardly intelligible. The alteration to *At hinc* is a very slight one, and the meaning would then be, "At this juncture with frenzied cries two thousand Gauls deserted to *our side*, huzzaing Caesar." I am inclined to think that the expression here also does not mean so much "to Minerva's side," as "to *our side*," the side, that is, of law and civilisation with which Horace is in sympathy.

My translation is as follows:

'Tis you give gentle counsel, and rejoice
Ev'n in the giving, Hearts benign! We know
How Titans impious and their mob
Monstrous He swept aside with hurtling thunder,—

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He who slow Earth and wind-swept Sea controls
 And Cities and Realms of Darkness ; who the Gods
 And all the mortal tribes doth rule
 With equal sway and just, One and alone.

Yet panic fear they might have caused to Jove,—
 That savage horde on strength of arm relying,
 Brothers who on dark-browed Olympus
 With mighty thrust strove Pelion to have piled.

But what could ev'n Typhoeus or Mimas strong,
 What could Porphyryion with his bulk appalling,
 What Rhoetus, or that marksman bold
 Enceladus, uprooted trees his missiles,

When 'twas 'gainst Pallas' clanging shield they blundered ?
 To aid the cause, lo ! Vulcan eager took
 Place by her side, lo ! matron Juno
 And He, ne'er from his shoulders like to loose

His bow—who in Castalia's limpid spring
 His flowing tresses laves,—who Lycia's groves
 Haunts, and his native woodlands,—God
 Delian, God Patarean named,—Apollo !

My next is Ode xvi., *Inclusam Danaen* (Fourth Asclepiad).

Imprisoned Danaë her brazen tow'r
 And doors of oak and surly sentinel-posts
 Of wakeful dogs, must sure have guarded well
 From the assaults of nightly lovers,

If Jupiter and Venus had not laughed
 Acrisius, the hid girl's cowardly guard,
 To scorn, for undisturbed the way would be
 And clear, once god to gold was changed.

Gold loves to make a way through hosts of guards,
 And walls of stone to cleave more powerfully
 Than stroke of thunderbolt. Thus fell the house
 Of Amphiaraus, Argive seer,

By lucre ruined ; when cities' gates
 The Man of Macedon forced, and rival kings
 Subverted, bribes were his tools ; 'tis bribes enmesh
 Captains of fleets though stern their mien.

On growing wealth Care follows close, and Greed
 Hung'ring for more. 'Tis with good cause, Maecenas,
 Thou boast of knighthood, that I've shunned to lift
 My head for men from far to gaze at.

Some Readings and Renderings in the Odes of Horace. 71

The more things one denies himself, the more
He shall from Heav'n receive. I strip my coat
And join the camp of those who covet nothing,
Glad to desert the rich men's party.

More clearly lord of wealth when I despise it,
Than were I famed for hoarding in my barns
To the last ear what stout Apulia ploughs,
'Midst all my wealth myself a pauper.

A rill of sparkling water, a woodland glade
Some acres wide, and sure hope of my crops,
These with their deeper bliss are past his ken
Who boasts him lord of fertile Libya.

Though no Calabrian bees for me store honey,
Nor wine grows mellow in a Formian jar
For my delight, nor on the pastured plains
Of Gaul thrive fat-fleeced sheep for me,

Still from my doors unkindly stint refrains,
Nor if I wished for more would'st thou refuse it.
Yet better, by wise narrowing of desire
My scanty means I'll change to ample,

Then could I add to Phrygia's plains the realm
Of Croesus' sire. To them that long for much
Much still is lacking. Well 'tis for him whom Heav'n
Grants with spare hand just what's sufficient.

Ode xxiv (Third Asclepiad) has a famous *varia lectio* in line 4. Gow's note is as follows:—"The MSS. are divided between *publicum*, *Apulicum*, and *Ponticum*. Of these readings the first is nonsensical, the second unmetrical (the initial A being long), and the third is incredible." As you know, some editors to give the first some appearance of sense have, without any MS. support, altered Tyrrhenum to *terrenum*, "all earth and the sea which is free to all." *Apulicum* besides being unmetrical (which is a weak objection in proper names) has but small MS. authority, and is just the silly kind of mechanical correction to the obvious which a common copyist would do. I confess I find no incredibility at all in *Ponticum*. It is sufficiently like in sound to account for *publicum*. And it would be just as "incredible" to talk of a man

filling up the Tyrrhenian sea as the Pontic. Horace is simply capping one exaggeration with a greater.

I give the translation of a few stanzas.

Though than Arabia's treasured gold
And all the wealth of Ind, thou wert more wealthy ;
Though with thy terraced piles thou filled
The whole Tyrrhenian, — nay, the whole Pontic sea,

Yet since for coping upon thy roofs
Dire Fate doth fix her adamantine clamps,
Ne'er shalt thou extricate thy soul
From fear, nor from the net of death thy head.

Better the wand'ring Scythians live,
Whose shifting homes by wains are duly drawn
Across the steppes ; better rude Goths,
Whose fields unmarked, unmeasured, freely bear

The kindly fruits, the corn to feed them.
No tillage longer than a year's they sanction ;
Once each hath done his parcelled task,
A second man in turn relieves the first.

There from step babes, their mother lacking,
A woman holds her hand and harms them not ;
No wife because well-dowered browbeats
Her spouse, or gives her heart to some spruce lover ;

The best-prized dower their parents' honour,
And their own chastity, that with faith assured
Shrinks back from any stranger's touch ;
For there intrigue is crime, its ransom death.

Book iv. 2, *Pindarum quisquis* (Sapphic).

This ode, expressly modelled on the Epinician odes of Pindar, is throughout a difficult one. I select the latter portion (from line 33 *sqq.*) because it contains a passage (line 49) on which the commentators have done their best or worst. I adhere to the MS. reading throughout.

Thy task 'twill be, Bard of a mightier quill,
Caesar to sing, when up the sacred slope
He drags the fierce Sygambri, brow-bedecked
With wreath earned nobly, —

Some Readings and Renderings in the Odes of Horace. 73

Caesar, than whom no mightier, better gift
Fate or kind gods have giv'n to earth, or e'er
Shall give, ev'n though to its early Age of Gold
Earth be returning.

Thy task 'twill be to sing of joyous days,
And civic sports held for the safe return
Of brave Augustus giv'n us, and courts of law
Vacant of causes.

Then should my voice have e'er a word worth hearing,
My song shall join full throated with thine own ;
" Fair Sun, O Day of Praise " I'll sing, in joy
For Caesar's coming.

Ev'n as thou forward mov'st, O Triumph God,
Once and again I'll name thee Triumph God,
All Rome will name thee, and incense will bestow
On gods benignant.

Thy vow, my friend, ten bulls ten kine shall pay ;
Mine, a young calf, that only late hath left
His dam, and in the lush grass now grows braver
For my vow's paying,

And on his brow mimicks the incurved fires
Of crescent Moon at her third eve of rising,
White to be seen where he bears mark, but else
Of colour tawny.

The irregularity of *te* in line 49 addressed to the Triumph God, and *te* in line 53 addressed to Antonius seems to me a deliberate imitation of the manner of a poet who wrote in verses *lege solutis*.

The last I will quote from book iv. is the beautiful Spring Song, *Jam veris comites*, Od. 12 (Fourth Asclepiad).

Breezes from Thrace, Spring's messengers, that calm
The sea's disorder, outbound sails are filling ;
The lawns are hard no more, nor brawl the streams
Swoln as of late with Winter's snows.

Hark how she builds her nest, that bird of grief
Her Itys wailfully moaning, and the long shame
Of Cecrops' house, for cause that in ill way
On Kings' rude lusts she wreaked her vengeance.

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Hark 'midst the tender-springing grass their songs
 The fat flocks' guardians chant, to note of pipe ;
 Charming the god, who loves the herded beasts
 And shadowy hills of Arcady.

Virgil, my friend, the season's change brings thirst ;
 But if thou'rt fain to quaff the Bacchus juice
 Pressed from the vats of Cales, then thou'lt pay,
 Friend of great folks, thy wine with spikenard.

Of nard a little onyx-chest shall wile
 The cask that now lies in Sulpician barn,
 A hidden treasure, rich to give new hopes
 And strong to drown life's sours in sweetness.

If for such joys thou'rt eager, come with speed,
 Thy fee in hand ; to soak thee with my cups,
 Thou paying naught, is what I have no mind to,
 As rich man might, in wealth-proud mansion.

Cast to the winds delay and love of pelf ;
 Think while thou may'st how soon Death's pyre may blaze,
 And with thy prudence some brief folly mingle.
 Sweet 'tis to unbend, when place is fitting.

If I have not already tried your patience overmuch, I should
 like to cull a few favourite morsels, mostly of a lighter vein, drawn
 from the books at random.

First, the Winter Song, i. 9, *Vides ut alta* (Alcaic).

Thou see'st how white stands in his wreaths of snow
 Soracte's Mount, and how the labouring woods
 Their load sustain no more ; how streams
 By dint of bitter frost have stayed their flowing.

Banish the cold, freely upon the hearth
 The fire-logs heaping ; with more liberal hand
 Draw, Thaliarchus, from Sabine jar
 A brimming draught of four-years-ripened wine.

All else leave to the gods ; for once they've quelled
 The winds that over wide tempestuous seas
 Have blattered, straight the cypresses
 And the old mountain ash-trees cease their tossing.

Some Readings and Renderings in the Odes of Horace. 75

Ask not what with to-morrow's sun may hap,
But count each several day that Fortune grant thee
 A day so much to the good, nor spurn
 Sweet joys of love while young, spurn not the dance,
As long as from thy bloom is distant still
Gray Age's sourness. Now be it thine to seek
 The Campus, field of sports, the Greens,
 Soft nightly whisperings at the appointed hour,
And the gay laugh, that from some cunning nook
Betrays the merry maiden at her sport
 Of Hide and Seek, and forfeit snatched
 From wrist or finger skittishly resisting.

The Bariné ode already referred to, Od. ii. 8, *Ulla si iuris*
(Sapphic).

Had aught of penalty for perjured faith
Galled thee, Bariné, once in all thy days,—
Had'st thou by ev'n a single blackened tooth
 Or nail been blemished,—

I had believed thee. But thou, no sooner hast
Forsworn thy naughty self, than forth thou shin'st
The fairer, and walk'st the streets, of all our men
 Chartered enslaver.

It quite agrees with thee thy mother's dust
Deep buried to forswear, and silent stars
Of night, nay the whole sky, and gods that know not
 The chill of dying.

Venus herself, methinks, laughs at thy tricks ;
Laugh ev'n the Nymphs, though white and fair ; laughs Cupid,
Stern though he is, his arrows sharp'ning ever
 On bloodstained whetstone.

Nay ! all the callow youths are ripening for thee,
New hordes of slaves a-ripening, yet senior teams
Quit not the alcove of their guileful mistress,
 Though oft they've sworn to.

Thee for their growing cubs the mothers fear,
Thee fathers trembling for their cash, thee girls
Wretched though newly wed, lest whiff¹ of thee
 Delay the bridegrooms.

¹ Or on the other interpretation, "lest *glint* of thee.'

And the humorously doleful serenade, Od. iii. 10, *Extremum Tanain* (Fourth Asclepiad).

Ev'n Lycé did'st thou drink of distant Don,
And wert to savage husband wed, thou would'st
Have wept to expose me thus on cruel doorstep
 Stretched, for the native blasts to freeze.

Dost hear the din wherewith thy gates, wherewith
The grove about this pleasant courtyard planted,
Roars to the winds, and how with frosty pow'r
 Jove doth the fallen snows congeal?

Disdain, by Venus hated, lay aside
Lest on the running wheel the rope fly back;
No suitor-snubbing chaste Penelopé,
 Thy sire, true Tuscan, bred in thee.

If neither lovers' gifts, nor lovers' pray'rs,
Nor lovers' pallid features violet-tinted,
Nor spouse, that with a singing girl's bewitched,
 Moves thee—yet spare us, suppliants humble.

But truly than stiff oak thou'rt hardly softer,
Nor kindlier of heart than Moorish snakes;
These ribs at least shall not endure for ever
 Thy portal and the skyey drizzle.

I will just add two well-known "Maecenas" odes; first, Od. ii. 12, written to honour Terentia, wife of Maecenas, under the metrically similar name of Licymnia,¹ *Nolis longa* (Fourth Asclepiad).

Thou would'st not fierce Numantia's tedious wars,
Or the dread Hannibal, or Sicily's seas
Reddened with Punic blood, to the soft strains
 Of gentle cithern should be fitted,—

More than thou would'st the Lapithæ, or Hylæus
In wine a bully; or, tamed by Hercules' hand,
Earth's sons, the Giants, at whose dread assault
 Trembled with fear the shining Court

¹ This metrical similarity, noted also in other poets, e.g., the "Lesbia" of Catullus, I take to have been adopted so as to admit of the poet giving a copy with the true name inserted to the person referred to.

Some Readings and Renderings in the Odes of Horace. 77

Of ancient Saturn. Thou thyself in prose
Shalt tell the story of Caesar's wars, Maecenas,
Better than any, and necks of monarchs led
Through Roman streets, for all their threat'nings.

Me hath the Muse taught the sweets songs to praise
Sung by my lady fair, Licymnia,
To paint her brightly flashing eyes, her heart
To mutual passion singly loyal.

Right comely she to bear her foot in the dance,
In war of wits to share, or hand in hand
Sportful with maidens bright to link, on day
To worship-thronged Diana sacred.

Would'st thou for all that rich Achaemenes owned,
Or for the gold of wealthy Phrygia's king,
Or Arabs' teeming treasures, choose to exchange
One hair of thy Licymnia,

When to thy rapturous kiss her neck she turns,
Or with kind cruelty denies the boons
She loves more should be snatched than when thou crav'st them,
Which she at times is first to pilfer?

And ii. 17, *Cur me querellis* (Alcaic).

Why dost thou break my heart with thy forebodings?
It pleaseth not the gods, no nor myself
That thou should'st be the first to go,
Maecenas, glory and buttress of my fortunes!

Ah! if it be that earlier stroke of fate
Steals thee, my soul's best half, why should I stay,
The other half less dear, surviving
But as a fragment maimed? That day shall bring

End to us twain. No base deserter's oath
I've sworn to. Ev'n if thou shalt lead the way,
I too shall tread it step by step,
Resolved with thee to share the final journey.

Not gust of the Chimaera's fiery breath,
Nor, should he rise, the hundred-handed Gyas
Shall e'er part me from thee: so wills
Strong Justice, so the Fates have giv'n decree.

Whether 'tis Libra or the threat'ning star
Of Scorpio that o'er my natal hour
Shines with control, or Capricorn,
Star that bears sway over the Western Sea,—

At least my horoscope in marvellous wise
 Consents with thine. Thee Jove's protecting care
 Did save, against ill-omened Saturn
 Beaming benign, and checked the wings of Fate
 Ev'n in mid-flight, what time the crowded throng
 Thrice in the theatre gave loud hurrah ;
 Me a tree-trunk had ended straight
 On brain-pan falling, had not with saving hand
 Faunus appeased the stroke, of Mercury's guild
 Ever the guardian. Therefore have care to pay
 Of victims and votive shrine thy debt ;—
 I, for my part, shall slay a humble lambkin.

I will conclude with Horace's closing ode of book iii. Od. xxx.,
Exegi monumentum (First Asclepiad).

A monument I've raised outlasting bronze,
 Higher than Pyramid's fabric, work of kings,
 Which not devouring rains, nor northern blast
 With onset furious can waste, nor stream
 Of years innumerable, nor flight of Time !
 I shall not wholly die ; my better part
 Shall 'scape the tomb. With after-praise I'll grow
 In undimmed freshness, while the Capitol
 Pontiff with silent Vestal shall ascend.
 They'll tell how I, where headstrong Aufidus raves,
 Where thirsty Daunus ruled his rustic folks,
 From an ignoble stock to greatness raised,
 First dared Aeolian song to Latin modes
 To attune. Take then the pride of place that's due
 For service done, and of thy favour gird
 My hair, Melpomené, with Delphic bays !

Professor MAIR, Edinburgh, said he had greatly enjoyed both the translations and the comments with which Dr Marshall had accompanied his renderings. He had felt a difficulty about one thing. The whole time he was under the impression that Dr

Some Readings and Renderings in the Odes of Horace. 79

Marshall had done his translation in prose. He had quite failed to discover what metre had been used. After all, a really satisfactory metrical translation was a thing absolutely impossible, and he thought Dr Marshall was perfectly right to give up that scheme, and confine himself to giving a prose rendering in the language of poetry. Such a rendering as that of Conington was not in the least like Horace, and just as little like poetry. It had a certain ingenuity of its own, and therefore had some interest, but it could not be called a translation. Such translations as Tennyson's renderings from the Iliad had a totally different interest—they reproduced an epic poem in blank verse; but nothing could be more utterly unhomeric than the movement of Tennyson's verse. Pope's version was neither good Homer nor good poetry, and yet it probably served a useful purpose in spreading a knowledge of Homeric poetry. He hoped Dr Marshall would find time to complete his work. He was quite sure that, if published, it would be quite the best translation of Horace in existence. At present one had to get along with Bohn, and that was not creditable. To translate one poem into another, without introducing any idea that is not in the original, was a thing absolutely hopeless and impossible. Professor Murray's work was not Euripides any more than Professor Phillimore's was Sophocles, although both renderings were in their different ways interesting representations of the impression produced on cultured minds by these poets.

Professor BURNET, St Andrews, said he had been very favourably impressed by the specimens of translation submitted by Dr Marshall, and he thought it was an extremely good thing that the number of translations should be added to. He thought that what Professor Mair had said about the impossibility of really translating a poem into a poem was true. But one translation might correct another; each might take a different aspect, and if you had two or three such renderings, you might, between them,

get some glimmering of what the original really was. And so anyone who could do it at all, could do no greater service than by good translations. The number of such was extremely few, and he thought that if those who had the gift would devote themselves to that work, it would be better than if they poured out volumes of dreary commentary. Professor Murray's *Euripides* was an inestimable gift to classical learning, for, although it was not Euripides himself, it was more illuminating than almost any edition of his plays that existed.

Mr JAMES LOGAN, Grammar School, Uddingston, said he had been attracted to the meeting by the fascination of this subject, and by the assurance that the association would hear an admirable translation. One aspect of the question had always appealed to him, and as it had been already referred to, he would mention what had often occurred to his mind in connection with that subject. In dealing with poetry, he thought they often failed to impress their scholars with the rhythmical effect of the various measures. They did not sufficiently emphasise the fact that Horace was, above all, a lyrist; that these poems of his were meant to be sung. Wickham had said that it was the manifest impossibility of adequately rendering Horace that was the fascination. *A fortiori* the extra difficulty of trying to reproduce the different measures increased the fascination. Professor Mair had said it was quite impossible to give, in rhythmical form, a representation of Horace. The same might be said of Longfellow and Clough, in their attempts to represent the Latin hexameter. He (Mr Logan) thought it was possible to make a translation of Horace that would give to pupils some idea of the rhythm and swing of the language, and so enable them to avoid glaringly false quantities. He thought there was a field for translations of this kind. The only thing of that nature he had seen was a rendering by Lord Lytton. Mr Logan then read some versions of his own, illustrating the varieties of Horatian metres.

Some Readings and Renderings in the Odes of Horace. 81

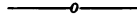
Professor RAMSAY said he did not quite agree with Professor Mair's view. He (Prof. Mair) thought that Dr Marshall's translations were not mere prose. Both in style and rhythm they seemed to him to occupy an intermediate position between prose and poetry, but he thought that Dr Marshall had afforded a real help to the appreciation of the poetic qualities of Horace by showing how his ideas could be expressed in English in similar compass, each stanza, each line corresponding as nearly as possible in length to the line or stanza of Horace; the order of Horace being scrupulously followed, where possible; and the rhythm being so arranged as to reproduce something akin to the movement of Horace, both as regards such lines individually and in the relation to each other of the several lines of the stanza. Rhyme was modern: however attractive to the modern ear, to introduce rhyme was to depart from antiquity, and to make the determining element in the poetic form one unknown to Horace. He had been much struck by Mr Logan's breezy translations just read. They arrived at the same end as Dr Marshall's translations, and by a similar method: he seemed to have happily caught the vigour of Horatian expression, as well as the swing of Horace's lyrical movements. He proposed a very hearty vote of thanks to Dr Marshall for his valuable paper.

Dr MARSHALL, in reply, said he was grateful for the reception his effort had met with. He had got the whole of it done, but he had not yet found a publisher who thought that there was sufficient money in it to induce him to take it as a gift. (Laughter.)

Suggestions as to the Teaching of Greek.

By A. W. MAIR, M.A.,

Professor of Greek, Edinburgh University.



I NEED scarcely tell you with what diffidence I venture to put before you the following suggestions regarding the teaching of Greek. I know that I am addressing an audience most of whom have had probably a wider experience of teaching than I can claim. And in any case there is a certain odour of impertinence in the latest recruit, as it were, dictating to men who have grown gray in the service. My plea must be simply that having frequently expressed the opinion that the teaching of Greek could be lightened and brightened by the adoption of simpler and more intelligent methods, I could not honourably refuse the invitation to explain in some detail the methods which I propose. At least I can say that these suggestions are no mere nephelococcugian figments of a diseased imagination, but are for the most part based upon and have been tested by actual experience in the class-room. And, however impracticable they may appear, I am not without hope that there may, here and there, shine through them some helpful glimpses of the truth.

No one will deny that the question of method is worth considering, and considering seriously, if we do indeed desire that Greek shall remain a really important element in our national education, and not become merely the specialism of a few. The recent attack upon compulsory Greek in the University of Cambridge has been triumphantly repulsed. But though the smoke of battle has hardly passed away, no man knows how soon or in what form the attack will be renewed. If we are to meet that renewed attack successfully, now is the time to repair the defects in our armour; and these defects are, in my opinion, neither few nor small.

It is useless to deny that to very many men who have not carried their study beyond the elementary stage, the very name of Greek is a nightmare. It means to them—and I sympathise most heartily—merely a trackless jungle of declensions and conjugations—mostly irregular, as if something had gone wrong with them in the making! It is not to be wondered then if such men, when they come to direct the studies of their sons, should hesitate to send them into a prison—I might almost say a lethal chamber—from which they have themselves only too gladly escaped. We regret the diminishing importance of classics in our educational system. But regrets are useless, unless we will earnestly endeavour to set our house in order. I know that some at least of those who were the most strenuous supporters of Greek in the recent controversy in Cambridge, are keenly alive to the necessity of reforming our methods of teaching. And, therefore, I think no apology is needed for this attempt to suggest some reforms which appear to me at once obvious and indispensable.

For, consider what things are sometimes done in the name of scholarship! Some sixteen years ago I was studying for the entrance Bursary Competition at Aberdeen University. One of the subjects was English, which meant practically Bain's Grammar. I do not know how many of my hearers are familiar with that most melancholy treatise. But in any case there is one section of the book which deals with the "Sources of English words." Bain

gives lists—perfectly haphazard, needlessly long, necessarily incomplete—of words introduced at different periods. These lists we were compelled—for the form of the examination left us no choice—to commit to memory. We committed to memory 17 words introduced between 43 and 410 A.D.; 133 words introduced between 596 and 996 A.D.; a similar number following the Norman Conquest; a somewhat smaller total consequent on the Revival of Learning; 182 derived from French; 132 from Italian; 66 from Spanish; 9 from Portuguese; 3 from Walloon—interesting trio they were, fester, funk, harridan!—6 from Swiss; 20 from Turkish; 75 from Arabic; from Hebrew, from Persian, from Hindu, from Malay, from Chinese, from Polynesian, from American, we derived our devastating totals. This, too, in the very acropolis of sanity, in the land of the hard-headed Aberdonians. It would be comical if it were not so sad; it would be incredible if it were not true.

I do not say that in classical teaching we have ever in any period been guilty of quite such absurdity. But of similarly mistaken methods we have enough and to spare. And I say most earnestly that, if we really care for the great ends of humanism, we must, at our peril, be done with such things for ever.

Do not imagine that I believe or pretend to believe that learning must or can be relieved of all difficulty. Pity were it, if it were so. Quite the contrary, I believe, that one of the decadent tendencies of modern education is just such mollicoddling of our students. They have asked us for bread and we have given them lollipops. We have from the publishers a constant flow of small editions of school classics in which the Greek or Latin text is cut up into nice little paragraphs, with nice little headings, with nice little references to nice little notes, in which everything is done for the student, and nothing left for him to discover in the sweat of his own brow. I say it were better for these little books, and for their misguided compilers, that a mill-stone were hanged about their necks and they were cast into the sea. Those peptonised foods are ruinous to the intellectual digestion. Far

better is it to give the student the Spartan diet of a bare text, even if made in Germany, with a good lexicon, and then let him, like a fine old barbarian, explore the undiscovered country for himself.

And further, nothing is less my purpose than to suggest a cast-iron system of instruction. On the contrary, if there is one thing I hold with deeper conviction than any other, it is that the true teacher must invent or borrow that system which best suits his own idiosyncrasy. In teaching, individuality and originality are the things essential. Be yourself, think for yourself, speak from yourself. If you are but the priest of tradition who merely repeat what you have learned but have never rethought, the pupil knows you at once for the pedantic phonograph you are. There are teachers who never confess to a doubt: never take their pupils into their confidence, or show them just why they believe in this theory or the other. Such a teacher may compel his pupils to follow him through a Greek text, but they follow with reluctant steps. They march their daily tale of parasangs, always through a desert country, in a parched land where no water is, where nothing ever disturbs them with surprise. The road lies before them straight and dry and dusty, marked only by the bleaching bones of those legions who have preceded them on the same melancholy journey, with here and there it may be some wayside inscription recording the anguish of some weary soul in such rude comment as "rot" or "rubbish," or, more ambitious, some untutored attempt at caricature of the conscientious Xenophon who leads whither they have no slightest desire to follow.

The utmost I attempt to do is to suggest a principle. Broadly speaking, I think our teaching should be simpler, should be more intelligent, and appeal more to the intelligence; we should be careful to add nothing to the inherent difficulty; and, finally, we should remember always how high is, how high in any case might be, the calling to which we are called. On our method of teaching may depend the whole issue of our pupil's life. Blunt by pedantry his natural desire for knowledge—for it is a natural

desire—and you nip his intellectual growth in the bud. Help him by more intelligent methods to think, and at least he will never in after years have cause to curse you.

One vital defect in present methods is, that we are too much the victims of our grammars. In these, for obvious reasons of convenience, the whole of the 1st declension, the whole of the 2nd, the whole of the 3rd follow in succession. This, of course, is convenient and right. But it by no means necessarily follows that the teacher should proceed on the same system. An illustration occurs to me. If one wanted to acquire the game of golf, it would no doubt be possible to proceed by practising in detail the different clubs in succession, as Mr Balfour is recorded to have done. Indeed the Prime Minister is actually said to have spent a week in a bunker. It will be at once admitted that the Prime Minister is a very exceptional man, and in recovering from the bunkers of recent party difficulties he has displayed a dexterity with the political niblick which is quite unrivalled. But for the ordinary man this bunker drill would be by no means an exhilarating exercise. For him the pleasanter, the more natural method, would be to get the normal complement of clubs and proceed to the links. And I think in our present methods of teaching we spend too much time in the bunker, and are too long in getting to the game; and too many of our pupils never get beyond the bunker. To them, as to Thackeray, their only recollection of Greek is a horrible nightmare of the vagaries of *τύπτω*.

I.

I hold strongly that the first thing in commencing the study of a language should be to give the student some very elementary notion of phonetics. He ought to have some idea how different sounds are produced, as such a knowledge will save immense trouble later. But, of course, one would not be in the least technical or trouble about a scientific terminology.

From the very first I should put in the hands of the student a text of some Greek author, and in that I should familiarise him with the Greek letters and their pronunciation. What text or what author you choose, I do not much care. The easier and the more interesting the better.¹ The notion that you may spoil a boy's prose style if you do not suckle him on Plato or Thucydides is to my mind wholly illusory. Consider the parallel case, for instance, of teaching English. You do not ostracise in the nursery the humbler authors, lest your sons and daughters have their prose style vitiated, and mould their infant lips to the harmonies of Ruskin. If a boy's style is likely to be destroyed by reading inferior or later authors, I greatly doubt whether it is worth preserving. And Plato and Thucydides make hard reading for the schoolboy even when translated into English. But the main thing is to use *some* text from the first.

Coming now to the declensions. I should not take all varieties of the 1st before proceeding to the 2nd, but I should select in each declension one word, the most typical I could find—say, *σκιά* for the 1st, *ἵππος* for the 2nd, *φύλαξ* for the 3rd, and make the pupil learn these thoroughly, at the same time fixing them more familiarly in his mind by the exercise of picking out and naming case forms in his Greek text. And at once I should get to principles, and not be content with isolated facts—*e.g.*, telling him to remember that every Greek accusative singular ends in a nasal, we look at *σκιάν*, *ἵππον*, and we are brought up by *φύλακα*, which I show him to be the inevitable issue of *φυλακν* by the simple experiment of asking him to pronounce the latter. We here stumble on the difference between a consonantal and a vowel stem. And we now see that our 1st, 2nd, and 3rd declensions are merely a convenience of grouping; that the real distinction is between a consonantal and a vowel stem. Looking now at *πόλις* and *ἰχθύς*, we arrive at the meaning of a semivowel. On looking

¹ There is an unfortunate, but not unnatural, prejudice against any modern attempt to write a simple Greek Novelette for beginners in Greek. Yet in competent hands the experiment would be well worth trying.

at the vocative case, I explain to him that, *e.g.*, φυλακ means keeper, *in vacuo* as it were, and not yet in relation to a verb; to become subject to a verb it takes the suffix -s. Now the vocative, which alone is not construed with a verb, must be φύλακ. And now I explain, or have explained many times before, that Greek does not end in an explosive constant (except, of course, in the case of borrowed words); hence φύλα is the proper form. Why, then, do we find φύλαξ? Simply because the vocative in ordinary speech is the rarest thing in the world. We only, as a rule, apostrophise personal names, country, the gods, or the like. Hence φύλαξ the nominative is used as a vocative, because you seldom apostrophise a policeman; λαμπάς, not λάμπα, because men do not normally apostrophise a lamp, whatever be their occasional attitude towards a lamp-post.

This is a very hurried and desultory sketch. I do not say in the least just these are the things to be taught, still less that they shall be remembered. All I mean to suggest is the broad idea that the boy must not be kept drudging at the declensions as they come in the grammar till he is nauseated. Let him feel he is getting on and getting hold of some general principles. Cast overboard the Attic 2nd declension; cast overboard the declension of κάρα (how many mature scholars will give all its forms at a first attempt?); cast overboard everything which can at once be recognised when found occurring in an actual text. Let the boy feel that it is hard work if need be; do not let him feel it is drudgery.

I should deal similarly with the verb. The mere vision of the verb paradigms are enough to affright a man who would calmly smoke a cigar in the face of a 4.7 gun. The middle forms¹ should perhaps be taken before the passive, since the middle is so much more frequent in Greek than the passive, but in any case first teach the forms common to both, and then concentrate attention on the distinctive forms.

¹ This suggestion I owe to Professor Burnet's remarks in the discussion which followed the paper.

All the while we are using our text—getting familiar with the look of the actual language, translating easier portions while following the general thread of the narrative, picking up all sorts of bits of information about the Greeks and Greek life, and already in some real sense embarked upon the study of Greek.

I need not discuss in detail the article, the adjective, etc. Don't torment the pupil with lists of adjectives which compare in *-ίστερος* *-ίστατος*. They will occur, it may be, in due season. They were never meant to be catalogued and memorised. Plato if suddenly called upon *διαγωνίζεσθαι* against some of our modern schoolboy prodigies *οὐδαμῶς ἂν φαίνοιτο*.

At this point, too, I would say a word about those lists of irregular verbs which are found as an appendix to most grammars and of which the pupil is required to commit to memory his daily quota. I have only a half-hearted belief in the utility of those lists in any case; but of two things I have no manner of doubt. First, a very large number of those verbs should certainly be eliminated. They contain, as a rule, a large proportion of words which the student will never have occasion to use in composition, and whose conjugation is therefore to him of little value. They contain words he is never likely to meet in his reading; some words to which even a mature scholar might hesitate off-hand to give a meaning. In the second place, I should reduce the conjugation of the verbs we retain to the very simplest essentials. Of what possible use is it to torment a boy by asking him to remember whether *βάλλω* has or has not a 2nd aorist middle? If that 2nd aorist occurs in his reading he will at once know it for what it is. Or, again, to remember whether this or that future is or is not "late"? And what exact meaning is to be attached to "late"? The facts are isolated and meaningless. They, therefore, demand a pure effort of laborious memory. It would be a more salutary and more profitable exercise for the student to memorise the Post Office Directory of his native town.

But now I can imagine I hear some one saying that "all this is

very well; but how will a boy trained on this system fare in the present Leaving Certificate or University Preliminary Examinations"? Well, I do not at once admit that he will fare so very badly. But I do frankly admit that it is useless to urge on the teacher the adoption of methods, as I think, at once more natural, more pleasant, and more intelligent, so long as the examinations for which the pupil is preparing continue to presuppose just the system we condemn. The teacher cannot be blamed. He is, as he is repeatedly told, the servant of the School Board: Pharaohs, too often, who demand their tale of bricks with little reference to the supply of straw; and he must so teach as to enable his boys to score in examinations, whatever his own private convictions may be. If reform is to come, it must come from the universities. And one reform seems to me to be immediately urgent, I mean the total separation of the Bursary and the Preliminary Examinations. The functions of a Competitive and of Pass Examinations are wholly different. In a Pass Entrance Examination nothing more should be demanded than a sound knowledge of the normal facts of grammar and syntax and some power of intelligently translating a piece of normal Greek. In a Competitive Examination you may well set out of the way things to test relative ability to deal with a new problem or to test the student's reading. Our present system is satisfactory neither for the one purpose nor for the other.

II.

I should like next to refer to a few specific points in which some current teaching seems to me either erroneous or unnecessarily complicated.

In general, I abhor terminology, and I should be inclined to say that the less elaborate the terminology, the better the teaching and the sounder the doctrine.

1. The Article. It is enough to start by letting the student assume that in general the Greek article corresponds exactly to the English "the." There are differences in use, no doubt, but they are hard to classify, and familiarity with Greek reading will soon teach the student unconsciously when to use the article and when not to. Two common doctrines are simply untrue:—(a) that ὁ Δημοσθένης as contrasted with Δημοσθένης implies that Demosthenes was mentioned previously. From what Jovial head this phantom emerged I know not, but it is too absurd to discuss, as any page of Greek almost will show. The fact is, it is a mere question of style. In formal documents the article is not used with proper names, *e.g.*, in the treaties¹ quoted in Thucydides V. there is only one instance, with the name Apollo, and when Apollo's name occurs in another of these documents it is without the article. In the literary style, on the other hand, we have regularly Δημοσθένης ὁ Δημοσθένους, his formal designation being Δημοσθένης Δημοσθένους: (b) that ἀρετή necessarily means *a* virtue, while ἡ ἀρετή means *Virtue*. Again it is a matter of style. ὠρίσθω λέξεως ἀρετή σαφὴ εἶναι (*Arist. Rhet.* III. 2, 1) means *the* virtue, not as Cope says, *one* virtue. So Plato, *Meno*, 71 E, ἀνδρὸς ἀρετή, γυναικὸς ἀρετή, παιδὸς ἀρετή—in each case it is '*the* function,' '*the* virtue.' One may compare the use of ὦ with a vocative which gives the same sort of stylistic difference. Θεάιτητε, δεῦρο παρὰ Σωκράτη is colloquial; ὦ Θεάιτητε, δεῦρο παρὰ τὸν Σωκράτη is literary and dignified. So πᾶι="boy," addressed to a slave; ὦ πᾶι="my son," and is addressed to a younger person by an older. In long enumerations of names the article tends to be omitted; Plato, *Phaedo*, 59 B, οὗτός τε δὴ ὁ Ἀπολλόδωρος τῶν ἐπιχωρίων παρῆν καὶ ὁ Κριτόβουλος καὶ ὁ πατὴρ αὐτοῦ καὶ ἐτι Ἑρμογένης καὶ Ἐπιγένης καὶ Ἀισχίνης καὶ Ἀντισθένης. So in excited passages, *Andoc. Myst.*, 150, Δεῦρο Ἄνυτε, Κέφαλε, ἐτι δὲ καὶ οἱ φυλέται οἱ ἡρημένοι μοι συνδικεῖν, Θράσυλλος καὶ οἱ ἄλλοι.

Two further points may be noted. (1) Ἀντισθένης οὐτοσί (no article) is the regular idiom. (2) As is well known, τοιοῦτος as

¹ I am writing from memory but I think the statement is accurate.

a general rule takes the article, unless it is predicative. There is, however, a pretty use where *τοιούτος*, though not predicative, yet does not take the article. In this use *τοιούτος* has no definite reference, but means such, *i.e.*, so good or so bad. Examples are *Andoc. Myst.* 41, *χρὴ μέντοι μὴ ἀπωθεῖσθαι τοιούτους φίλους* (such good friends); Demosthenes, *Sept.*, § 11, *οὐδ' ἐστὶν . . . τοῦ ἥθους τοῦ ὑμετέρου κύριον ποιῆσαι τοιούτον νόμον*. Cf. § 13, where the force of *τοιούτον* is explained *τὸ μὲν τῶν τῆς πόλεως ἥθος . . . καὶ ἐπὶ πολλῶν ἄλλων ἴδοι τις ἂν τοιούτον, ἀψευδὲς καὶ χρηστόν*. The use of *τοιούτος* as anticipative may be looked on as a special case of the predicative use. *Andoc. Myst.*, 54, *γνώμη τοιαύτη παρωστῆκει πρότερον περὶ ἐμοῦ, ὥς ἄρα ἐγὼ ἐμήνυσα*.

But, in general, I should leave the student to pick up the use of the article in detail, and not trouble him with laborious classification.

2. The Cases. In the treatment of the cases we suffer I think, under a needless burden of terminology, as useless as it is misleading. The first thing is to assign to each case its general meaning, and with that to connect each specific use. Such terms as "genitive of emptiness," "genitive of fulness," are worse than useless. Moreover, they logically demand genitives of half-full and three-quarters full, and so on. This was acutely perceived by a Glasgow lady student some years ago who explained the subjunctive *ulularit*—I forget the sentence—by saying it was the "subjunctive of *howling*!" Socrates in the *Phaedo* says he knows no other *αἰτία* of *κάλλος* than simply *τὰ καλὰ τῷ καλῷ καλά*, and clinging to that safe hypothesis he trusts he can never fall. It would be well if our grammarians would seek a similar salvation.

Take for instance the accusative case: *πτῶσις αἰτιατική*, *i.e.*, the case of the thing caused (just as *δοτική* is the case not of the giver, but of him to whom is given). Now I should begin by calling this the "object case." The distinction between subject and object would emerge very early in human history. The

first savage who had a stone axe broken over his head would immediately have a lively perception of the distinction between subject and object. For at least a considerable time I should trouble about no minuter distinctions. Indeed I hold that the accusative, for instance, in *manebat tres dies Romae* is syntactically identical with the accusative in *consumebat tres dies Romae*. How far other terminology is useful to the student I cannot guess, but I suspect it is more a weariness to the flesh than anything else.

So with the genitive: *πτῶσις γενική*, the classifying case, normally with nouns, but also with verbs. I look with some suspicion on such distinctions as partitive, objective, subjective, quasi partitive, etc. *κεφαλὴ ἵππου* simply indicates the *γένος* of the *κεφαλὴ*: the genitive may denote a partitive, objective, or subjective, etc., relation, but that is a question of logic rather than of strict syntax. How easily the genitive and ablative may be confused might be illustrated by pointing out the identity in English of "off" and "of." Further, the student should be shown the ultimate analysis of the prepositional relation, *e.g.*, that *ἀφ' ἵππου* is literally = "off of the horse," a form of expression not unusual in colloquial English. But it is needless to enter into details here.

3. Prepositions. In dealing with these I would plead for greater definiteness. It is astonishing how vague is the knowledge of even comparatively good students regarding prepositional usage. It is no unusual thing for a boy to come up to the university who thinks *διὰ τὸν ποταμόν* the correct prose for "through the river"; *ἀνὰ τὸ τεῖχος βάλλειν*, "to climb the wall"; *πρὸς δείπνον καλεῖν*, "to invite to dinner"; while *σύν* is his invariable rendering of "with," *μετά* being unknown. He knows no distinction between *πρὸς τοὺς Ἀθηναίους* and *παρὰ τοὺς Ἀθηναίους*: between *παρὰ τῇ στήλῃ* and *παρὰ τὴν στήλην*: between *παρ' ἐμέ* and *παρ' ἐμοί*. Many of our current editions and grammars are in like condemnation. For instance, take these delightful notes from

Mr Wells' edition of the *Euthydemus*. Page 2 on ὁ παρ' ἐμὲ καθήμενος: "παρ' ἐμὲ: we should expect (!) ἐμοί, but the idea of previous motion (!) is implied in the verb. So Od. 4, 51, ἔς ῥα θρόνους ἔζοντο παρ' Ἀτρεΐδην Μενέλαον, where notice that motion is implied also in the preposition ἐς": page 6 on ὁ μὲν παρὰ τὸ μειράκιον ἐκαθέζετο: "for accusative v. s. ch. 1, παρ' ἐμὲ καθάμενος and note." Again, as an example of utter looseness of investigation, I find in a recent grammar under ὑπό the following: "under (true genitive): ὑπὸ γῆς, 'under the earth,' (Plato, *Apologia*, 18 B), ὑπὸ τῆς πλατάνου, 'under the plane tree,' (Plato, *Phaedrus*, 230 B)." What Plato did write was τὰ ὑπὸ γῆς: because οἱ ἐκ τῆς πόλεως can mean "those in the city," it does not follow that ἐκ τῆς πόλεως by itself = ἐν τῇ πόλει. In the second example the all-important word ῥεῖ is omitted.

4. The Middle. Here I should adhere to the simplest possible statement of the facts. It will be sufficient to say:—(1) The middle is originally directly reflexive, a use which survives only in a few common expressions, in which we should leave the object unexpressed, as "I shave," "I wash," etc. So in Greek κείρομαι, λούομαι, and the like. The rarity of this use may be commended to the student's memory by a reference to the ancient legend of the Oxford don who made the amusing confession: "λούω, I wash; λούομαι, I wash myself; *but this is rare!*" If the self is emphatic, then we must say ἀπέκτεινεν (αὐτὸς) αὐτόν, not ἀπεκτείνετο nor ἀπεκτείνετο αὐτόν. The middle, of course, could be used with αὐτόν, but it would then have its secondary and usual meaning, which is:—(2) The middle is most commonly used to express an action in relation to the subject; the active puts it as a mere objective fact. The best way to express the meaning of the middle is to say that it puts the action emotionally, interestedly. A good method of showing the pupil what is meant would be to examine the use of προορᾶν and προορᾶσθαι in Thucydides. προορᾶν is merely "to foresee"; προορᾶσθαι, "to provide against," "to foresee" not objectively, but interestedly. So περιορᾶν, "to look around or overlook," indifferently; περιορᾶσθαι, "to look round,"

emotionally; "to watch which way the cat is to jump," *περιορώμενοι μεθ' ὁποτέρων ἔσται ἡ νίκη*. So *ἀποβάλλειν*, "to drop or lose"; *ἀποβάλλεσθαι*, "to reject"; *ἄπωθεῖν*, "to push away," as of a stone from a cave mouth; *ἄπωθεῖσθαι*, "to spurn." So in Plato, *Theaetetus*, 143 B, *ἐγραψάμην* of the excited pupil committing his master's words to paper, but 143 C of the mere objective copying out.

Two protests I should here like to make. (1) Any such doctrine as that the middle is "metaphorical" is wholly misleading. *ποιῶ ὁδόν* is said of the roadman doing his brute objective road-making; *ποιεῖν ὁδόν*, of the traveller interestedly making his way. But there is no notion of metaphor. (2) It is equally mistaken to imagine that *διδάσκω τὸν υἱόν* means "I teach my son myself," while *διδάσκομαι* means "I get him taught by another." If the fact that the teaching is vicarious is insisted on, it must be explicitly expressed. Since the middle expresses interest or emotion, it naturally follows that a convenient and correct translation in English will often be "to get a thing done." But in English "I have got my Greek prose written" is merely triumphant, emotional. It does not imply that I have not done it myself. Exactly so in Greek; *διδάσκομαι τὸν υἱόν* is "I get my son taught." As a matter of fact, men do not usually teach their sons themselves, and hence the middle will—accidentally—usually mean "I get my son taught by another," but it has no such necessary implication.

An instructive example is Plato, *Meno*, 93 D, *Θεμιστοκλῆς Κλεόφαντον τὸν υἱὸν ἱππεία μὲν ἐδιδάξατο ἀγαθόν*: but 93 E, *τὸν αὐτοῦ υἱὸν παιδεῦσαι*: 94 A, *οὗτος τὸν υἱὸν τὸν αὐτοῦ . . . ἐπαίδενεν*: 94 B, *τούτος . . . ἱππείας μὲν ἐδίδαξεν . . . καὶ . . . ἐπαίδενεν*: 94 C, *ἐπαίδενεν*: 94 D, *ἐδίδαξε τοὺς παῖδας τοὺς αὐτοῦ*. These show conclusively (Mr E. S. Thompson's interesting note *ad loc.* should be consulted) that there is no inherent notion of vicariousness in the middle. Simply, as I have said, the middle is the natural voice to use. But Plato having once used the middle gets back as soon as possible to the more reserved active, as the best writers always

do. In later Greek the middle becomes a mannerism¹ with no appreciable difference from the active; much as in Silver Latin the optative *affirmaverim* becomes a colourless mannerism for *affirmo*.

A curious phenomenon is the number of verbs which have an active present, but a middle future. It is significant that they are verbs of a personal character, and I have no doubt that the explanation of the phenomenon is simply that the future introduces an element of volition and emotion. The distinction between "will" and "shall" must have been a comparatively late emergence, and even now nothing gives more trouble than that distinction, at least on this side of the Tweed.

But I did not set forth to write a Greek grammar, and I conclude these grammatical remarks with a word on the teaching of accents. Whether we should continue to teach accents may be debateable. But no one who has got accustomed to use them can look without distress upon a piece of unaccented Greek; accents his eye demands, and he won't be happy till he gets them. Again I should at first dispense as far as possible with formal rules.² What I think essential is to insist that the student shall accent a word the moment he writes it. I do not so much mind whether it be the right accent or the wrong; but he must not do as I fear most of us did in earlier days; he must not first write his prose, and then with a lexicon distribute, as with a pepper-box, such reasonable sufficiency of accents as may seem

¹ In the best Greek Prose the middle is never used as a mere variant for the Active. There is a difference, though it is not always easy or even possible to express it in English. In Poetry doubtless the middle is occasionally employed merely or mainly for metrical convenience. Similarly the so-called Plural of Majesty and the like have often no more subtle cause than the necessities of metre.

² In giving formal rules the teacher should as far as possible endeavour to render a reason for the rule, e.g., *παρῆς* as contrasted with *παρίκα*, because the accent falls naturally on the distinctive termination, while the first part of the word is weakly pronounced, just as in Semitic the Construct is weakened while the accent falls on the Genitive.

enough to variegate the landscape and appease his teacher's eye. The writing and the accentuation must be one act; he must get to accent mechanically, as he crosses his t's and dots his i's. Rules will, of course, help and help greatly. But these will be learned piecemeal and gradually. The essential thing is custom and practice.

III.

1. Composition. In the matter of composition I fear I am in some danger of becoming a heretic. Valuable—most valuable—as the exercise is, and to the advanced student perhaps no part of his work gives greater pleasure, I am more and more driven to the conclusion that it is fruitful only for the few. There is a vast number of men who never will learn to compose respectably, and one is forced to wonder whether, after all, their time would not be much better spent in reading Greek than in producing the weird and wonderful specimens they do—decompositions rather than compositions.

In any case I feel quite certain that, save as a mere grammatical exercise, it should be deferred to a comparatively late stage in the student's career, say, until he has been studying Greek for from two to three years, according to his ability. As I have said elsewhere, to begin composition earlier is to attempt to make bricks without straw. I do not say that, even at the earliest stage, Greek composition may not have a certain value in the teaching of Greek. But I do hold it involves a strain and a waste of time without any adequate compensation. Deferred until such time as the student has a moderate vocabulary and some appreciation of Greek modes of thought, Greek turns of expression, it may be, if properly taught, a really stimulating exercise. Begun before he has either that vocabulary or that appreciation, it is a barren and baffling enterprise, hopeless and uninteresting alike for teacher and taught. Altogether, I suspect

we spend too much time in the actual *practice* of composition. I do not mean for a moment to suggest that I undervalue the art of composition. On the contrary, I regard it as easily the finest test of scholarship, at least on the literary side. But I believe, and certainly it has been my own experience, that ease in the art of writing Greek depends less upon the amount of actual practice than on the amount of careful and intelligent reading of Greek literature.

I cannot here enter into any detail. But two or three things I should like to insist on. (1) One thing which is of the very utmost importance in writing Greek, or in writing any language, is the order of the words; yet nothing is more neglected. I am not thinking of any mechanical rules. The best order is the order which makes the meaning most perspicuous. The first sentence in a composition should strike the keynote of the paragraph, and it can only do so if the emphatic words are in the emphatic place. (2) Let the student write out of the Greek he knows. Do not suggest to him that he is to look out for phrases. If he does, his composition will be but a patchwork, the *purpurei panni* he steals from Demosthenes or Plato will but reveal the nakedness of the land. If he possesses a phrase-book, gently, yet earnestly, persuade him to consign it to the flames—“*Veneris donare marito.*” (3) Do not advise him to imitate any particular author. Let him try to write Greek, not to reproduce Plato, to bend the bow of Achilles. As he gets on, the nature of the English passage will demand or suggest the appropriate Greek style.

2. Reading. If I might make one or two remarks on reading, I would say that a judicious mixture of rapid reading and careful reading will give the best results. Never give the student an overdose of linguistic analysis. As soon as that begins to pall, it is time to go full steam ahead. And strive always to enliven the reading by every means in your power—by illustration from modern customs, modern affairs, often by appropriate quotations from modern poets or prose authors. And when you come across

a proper name, whether of a person or a town, do not think it your inevitable duty to give a minute account of them, but just select a salient point or two. You are not studying either geography or biography as such.

Do not ask the student to read such notes as his edition may give in their entirety. Let him read just so much as he requires immediately for the understanding of his text. The rest is but for reference, and should be used only for reference. I can imagine no sadder fate for an editor than to be condemned to study his own notes.

One point in particular. Do not get into the habit of praising indifferently everything you find in a classical author. If you do, then the pupil gets out of touch with you, and is himself disheartened, or thinks you either a fool or a hypocrite. Be honest. Nay, even if there be something really admirable, but which is yet beyond the student's range, it is wiser to refrain and postpone your eulogy to a more convenient season.

On the other hand, and just as urgently, when you do meet a passage of real beauty, which you think it possible for the boy to appreciate, do not be ashamed to say so. The boy is quick to notice genuine feeling, and it is at once your duty and your privilege to help him at least in some measure to share it.

Lastly, to end these very desultory and tentative remarks, I would say with Socrates, to maintain that these things are as I have described them, is not worthy of a wise man, but that these, or something like these, are the true principles of teaching, I am absolutely convinced. The goal aimed at is to interest the pupil and to stimulate his intelligence; for, after all, that, even more than the communication of knowledge, is the end of all really worthy teaching. "How shall it seem to him forty years on?" That should be the motto of the teacher's life. It matters in the end but little whether you have taught him just this fact or that other: it matters infinitely *how* you have taught him.

Above all, be interesting. You must compel attention, I care

not how. If ever, as will sometimes be, there is the least symptom of flagging attention, remember it may not necessarily be original sin on the part of the pupil—the fault may well lie nearer home. At anyrate, it is your duty to endeavour to remove it. I admit it will not always be easy. Sometimes a timely lapse into the merely jocular may serve; sometimes a happy illustration, the more unconventional the better. The conventional and prosaic, however decorous, is least likely to catch the student's attention or to impress a fact upon his mind. It is good to put yourself, as far as possible, in the pupil's place, to remember the time when we, too, travailed on those benches—*Et nos ergo manum ferulae subducimus.* We must remember, above all, that the path of learning is not in any case easy, and there is no royal road to the City of Knowledge. But we must by all means endeavour to brighten and cheer the student's journey, and to allow him at times a glimpse of some wayside hostelry, where he may refresh his soul. The teacher's task is no light one. But in the feeling that he has done at least something to stimulate a young mind he will find his reward. Much of the good seed he sows will inevitably fall among stony places. But if there be sometimes tares, he will also bring home his sheaves of corn with gladness. If we do not always succeed in teaching Greek, yet by using methods at once more intelligent and more humane we can scarcely fail to inspire even the dullest mind with some spark which may some day and somehow kindle a great fire. That is our faith, and in that faith we must endeavour—*καλὸν γὰρ τὸ ἀθλοῦν καὶ ἡ ἐλπίς μεγάλη.*

Professor RAMSAY said the paper brought to a head a matter that had been repeatedly, if indirectly, under discussion in that association. He did not believe that their old methods were entirely wrong, but no doubt they all felt they might move a little in the direction that Professor Mair had pointed out.

Professor HARROWER, Aberdeen, said, he had some diffidence in opening the discussion. He had not had much experience of elementary Greek teaching, and the little he had had was so long ago that he had some difficulty in following Professor Mair. He was, however, glad to find that there was less difference between his own views and those of Professor Mair than he had been led to fear. He was glad to find that he did not go in for "molly-coddling,"—for attracting students to Greek by making the path too easy, but that he rather advocated a simpler and more intelligent way of proceeding with the work. One had to look at the matter all round, however, before changing one's methods, otherwise one might produce evil results. One member of the association had actually attempted something more simple than the usual course with one of his classes, and he had had to give it up, because at a later stage, that class was a nuisance in the school. The work had all to be done again.

Nowadays, it was the examination papers that largely determined the method of teaching. In this connection, he might say that he had gone through the Leaving Certificate Examination papers for the last nine years, but he did not know that the type of question usually set was likely to lead to a bad system of teaching in the schools. After all he had heard, he had been surprised to find such an amount of intelligence displayed in the setting of these papers. (Laughter.)

There was a standing danger in grammatical terminology. The pupil too often mistook the label for the explanation of a construction. With regard to composition, he thought they must go on with that. It had actually been proposed not to have any Greek composition. He had no sympathy whatever with that proposal.

Mr MORLAND SIMPSON, Aberdeen, said that through Professor Mair's paper there seemed to run a criticism, not only of the teaching of Greek, but of the teaching of Latin and other subjects. He believed the principles laid down were on the right lines. He

believed also they were lines to which they were being gradually pushed. The efforts of teachers were conditioned largely by the examinations imposed, so that they could not always have things as they liked them, but he thought that in text-books and grammars vast steps had been made in the matter of teaching. He agreed with Professor Mair's condemnation of the pap that was served out to students in such large quantities at present by various publishers.

Mr W. RIDDOCH, Stonehaven, said he had found the paper brimful of suggestions, an inspiring paper by a very talented man. He thought something might be said in favour of different men adopting different methods. What suited one would not suit another. Professor Mair's methods might suit himself, but they would not suit everyone. He was in favour of as much simplification as possible, but before the schools could reform their methods of teaching, the universities must reform their methods of examination.

He thought a great deal of use might be made of the lantern in the way of rendering the classical lessons more interesting and suggestive.

Professor BURNET, St Andrews, said he had listened with great interest to the paper, and more particularly to that part of it which contained a sort of Syllabus of Saving Faith in Greek Grammar. The paper raised many questions, and there were many things in it one would like to discuss. To mention only one—he objected to Professor Mair's suggestion that the passive voice should be taught before the middle. He would reverse that, on the ground that it was much more useful to know the middle. As to "mollycoddling," that question should be taken up seriously. Professor Mair and he and others had been saying there and elsewhere that it was necessary to leave out a great deal of what had been commonly taught. That had been taken up by some people in a wrong sense. They wished to put out these

things, because they wanted to put other things in their place. Their one objection to these things was that they took up time which could more profitably be taken up by other things which were of fundamental importance and were not at present taught in the schools. There was no Greek Grammar that gave a full account of the verbs *say* and *speak*. No grammar gave a good account of the difference between the Greek and Latin subjunctive. It was to make room for this, and other things like it, that the simplification of the present Greek Grammar was demanded.

Mr MILNE, Arbroath, favoured Professor Mair's scheme, but doubted if time could be found for it in schools where results were judged by statistics of passes and failures.

Dr JOSEPH OGILVIE, Aberdeen, said the great secret of teaching Greek or any other language was to get the student interested in the literature. He referred to a case of a student he had many years ago who was entered at the university though he knew almost no Greek. After a hasty excursion over the grammar, he was started at once to the *Memorabilia* and the *Hecuba*—the books at the time being read—and at the end of the session he got "very good" for Greek. In many respects Professor Mair was beyond his comprehension—it was now so long since he had ceased actually to teach Greek. Many years ago, Professor John Forbes had recommended to him those very methods, so that there was nothing new under the sun.

Rev. Professor CURTIS, Aberdeen, said he hoped Professor Mair would vindicate the position he had taken up by publishing what one might describe as a Tutor's Greek Grammar, on the lines advocated in his paper. He very much feared that the views advanced would meet with great opposition, both from the point of view of the teacher and of the examiner. It seemed to him that the methods he advocated would involve the teacher in extreme difficulties, when testing the progress of pupils, and, in

regard to examinations, how were they going to frame an examination which would test such teaching? It was a heroic enterprise he was entering upon, and he wished him well in it. There was certainly a great future for those who, in some such way, would give their pupils a fresh breath of the spirit and method and motive of Greek.

Mr ALEXANDER EMSLIE, Fordyce Academy, after complimenting Professor Mair on the originality of his paper, said that, so far as he had been able to follow it, it seemed to advocate a vast and dangerous experiment, and the ideas would have to be cast into the form of a text-book before they could be judged, and before any responsible teacher would dare to introduce the system.

Professor MAIR, in reply, said, the best solution of many of the difficulties suggested would perhaps be to abolish examinations. He was prepared to back a pupil taught for twelve months on the method he advocated against any twelve months' pupil educated in the old way.

APPENDIX.

Rules.

1. The Association shall be called "THE CLASSICAL ASSOCIATION OF SCOTLAND."

2. The objects of the Association shall be to bring together for practical conference all persons interested in Classical Study and Education; to promote communication and comparison of views between Universities and Schools; to discuss subjects and methods of Teaching and Examination, and any other questions of interest to Classical Scholars that may from time to time arise.

3. All are eligible for Membership who are interested in Classical Education, and desirous of promoting its efficiency.

4. The Officials of the Association shall be:—President, Three Vice-Presidents, Secretary, Treasurer, and Committee consisting of the foregoing *ex officio* and of twelve other Members. A quorum shall be formed by the presence of five Members. Of the Committee one-third shall retire annually, but shall be eligible for re-election for the following year.

* * * An amendment to this Rule was adopted at the General Meeting on 11th March 1905. See p. 47.

5. The Association shall hold two regular Meetings, one in Spring and one in Autumn; and it shall be in the power of the Committee if they think it desirable, to arrange for a Meeting at any other time.

At each Meeting of the Association a Local Committee shall be appointed to make arrangements for the following meeting in communication with the President and the Secretary.

6. The place of meeting shall be in the four University towns in rotation, and *three weeks'* notice shall be given of each Meeting.

7. The Annual Subscription shall be Five Shillings, to be paid to the Treasurer for the ensuing twelve months in October, or not later than 31st December. Life Membership is obtained by a single payment of Two Guineas. If any Member's Subscription is two years in arrear, the Committee shall, after due notice, remove his name from the list of Members.

* * At the General Meeting of the Association held in St Andrews on the 12th March 1904, it was resolved that after the close of the present financial year on 31st October 1904, the Subscription shall be as follows :—Annual, 7s. 6s. ; Life, £3, 3s.

8. It shall be in the power of the Association at a General Meeting to amend or alter any of the above Rules, with consent of two-thirds of the Members present—due notice of any such proposed alteration to be made to the Secretary before the said Meeting, and stated on the billet of business.

Officials.

President.

Professor G. G. RAMSAY, LL.D., Litt.D., Glasgow University.

Vice-Presidents.

Professor S. H. BUTCHER, LL.D., Litt.D., 6 Tavistock Square,
London, W.C.

Professor JOHN BURNET, M.A., St Andrews University.

Professor JOHN HARROWER, M.A., Aberdeen University.

Rev. W. A. HEARD, M.A., LL.D., Headmaster of Fettes College, Edinburgh.

WILLIAM MAYBIN, Esq., M.A., Rector of Ayr Academy.

H. F. MORLAND SIMPSON, Esq., M.A., Rector of the Grammar School,
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Hon. Secretary.

WILLIAM LOBBAN, Esq., M.A., Classical Master, High School for Girls, Glasgow.

Hon. Treasurer.

HUGH MANNERS, Esq., M.A., B.Sc., Rector of Airdrie Academy.

Committee.

The foregoing *ex officio*, and the following gentlemen:—

Professor G. BALDWIN BROWN, M.A., Edinburgh University.

REGINALD CARTER, Esq., M.A., Rector of Edinburgh Academy.

Rev. A. R. F. HYSLOP, M.A., Warden of Trinity College, Glenalmond.

JOHN M'KENZIE, Esq., M.A., Rector of the Madras College, St Andrews.

JOHN MARSHALL, Esq., M.A., LL.D., Rector of the Royal High School,
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WILLIAM RIDDOCH, Esq., M.A., Rector of the Mackie Academy, Stone-
haven.

GEORGE SMITH, Esq., M.A., Headmaster of Merchiston Castle School,
Edinburgh.

JAMES STIRLING, Esq., M.A., Rector of the Grammar School, Paisley.

EDWIN TEMPLE, Esq., M.A., Rector of Glasgow Academy.

List of Members, Session 1904-5.

The Names of Life Members are printed in Italics.

- Adam, James, M.A., LL.D., Fellow of Emmanuel College, Cambridge.
 Adams, Thomas, M.A., George Watson's College, Edinburgh.
 Ainslie, Miss, B.A., Headmistress of George Watson's Ladies' College,
 Edinburgh.
 Alexander, W., M.A., Schoolhouse, Kenmay.
 Allan, James, M.A., George Watson's College, Edinburgh.
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- Beattie, James, M.A., Rector of Oban High School.
 Blair, Matthew, Rector of Alloa Academy.
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 Brown, Professor John R., University College, Wellington, New Zealand.
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Burnet, Professor John, M.A., St Andrews University.
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- Calder, W. M., M.A., Presley, Forres.
 Callander, T., M.A., Benachie, Inch, Aberdeenshire.
 Campbell, Rev. A. J., B.A. (Cantab.), The Manse, Lerwick.

List of Members.

III

Campbell, Right Hon. James A., LL.D., M.P., Stracathro.

Campbell, Miss Margaret M., Annfield, Bishopbriggs ; sometime Scholar of Newnham College, Cambridge.

Carter, Reginald, M.A., Rector of Edinburgh Academy.

Chapman, John B., M.A., Classical Master, Airdrie Academy.

Chapman, Miss Dorothy, M.A., Rathalpin, St Andrews.

X Clark, James, M.A., H.M.I.S., Perth.

Clark, John, M.A., LL.D., Professor of English, South African College, Capetown.

Constable, Marshall P., M.A., High School, Stirling.

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Cooper, Mrs Ross, L.L.A., " "

Cowan, Rev. Prof. Henry, D.D., Aberdeen University.

Cran, Alec, M.A., Head French Master, Royal High School, Edinburgh.

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Dey, William, M.A., LL.D., late Rector, Grammar School, Old Aberdeen, 32 Hamilton Place, Aberdeen.

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Dixon, Prof. W. M., M.A., Litt.D., Glasgow University.

Donald, John, M.A., Academy, Banff.

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 Giles, Peter, M.A., J.L.D., Fellow of Emmanuel College, Cambridge.
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 Hardie, Professor W. R., M.A., Edinburgh University.
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List of Members.

113

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115

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no, Oppé, A. P., B.A., Lecturer in Greek, St Andrews University

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117

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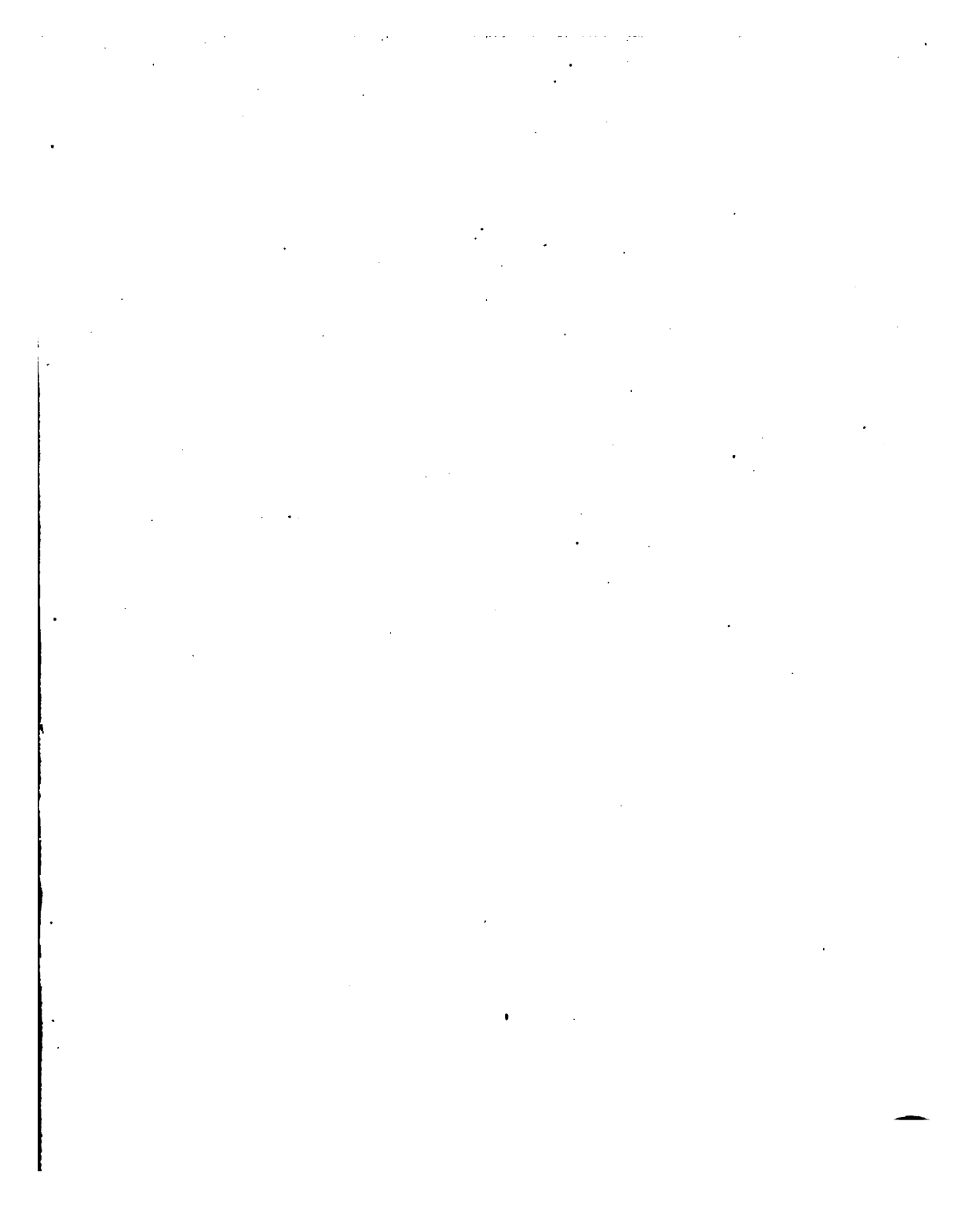
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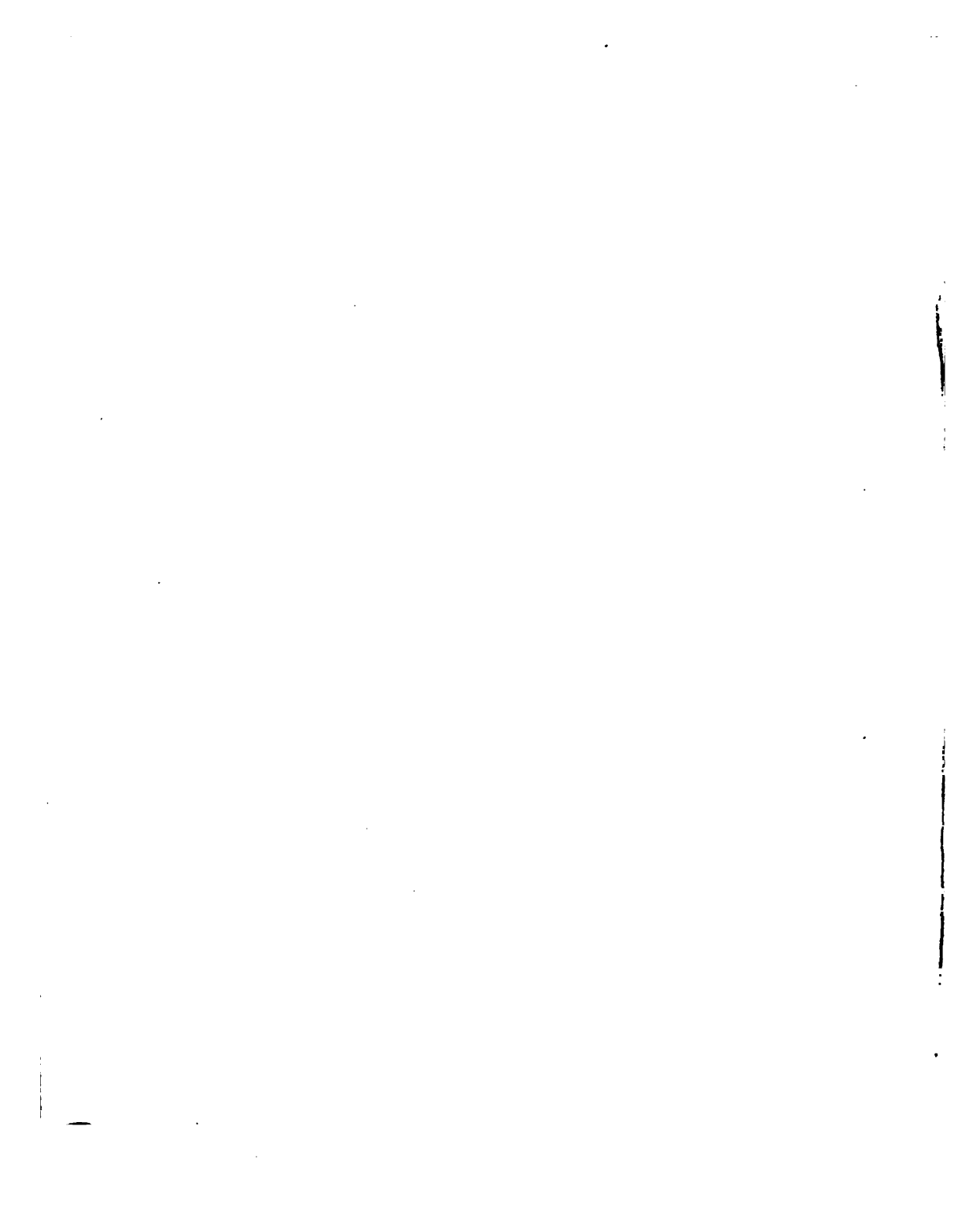
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